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Youth Development through a Situated Learning Approach

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Youth Development through a Situated Learning Approach

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Dedication

This thesis is dedicated to the participants of the Creative Teen program, specifically Jessica and Carly who so generously agreed to let me take part in their Creative Teen experience. It was through your dedication and passion that this project was made possible.

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Abstract

Youth Development through a Situated Learning Approach

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This case study investigates how a situated learning model can contribute to positive youth development as seen through a youth focused, community-based arts program, Creative Teen. Creative Teen is a seven-month collaborative mentorship program, which pairs twelve professional artists with twelve high school students. The partnerships work together one-on-one over the course of the program to become more knowledgeable on a given art medium and to ultimately collaborate on an artwork for the culminating Creative Teen exhibition. I sought to determine how this mentorship model would not only foster artistic development amongst youth, but how participation in the Creative Teen program would contribute to the overall development of the young adults involved. I accomplished this by limiting observational research and supplemental interviews to the interactions of one mentor partnership, Jessica and Carly. Over the course of the program, I attended their weekly meetings and watched them as they worked together to develop a large-scale installation, *Lydia the Tattooed Ladies*, for the culminating exhibition. Initially it was unclear to me the extent to which involvement in the Creative Teen program would have on the development of youth participants.

However, through conducting this case study, I was able to identify various developmental characteristics that were cultivated through participation, which include artistic, social, and professional development. In addition to personal developmental characteristics, many practical skills were developed and exercised during the course of the Creative Teen program, which include time management, communication, financial management, public speaking, commitment to a long term project, and working with others.

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Chapter 1: Introduction to the Study

INTRODUCTION TO STUDY

The purpose of this study was to gain a more rich and full understanding of how a community-based youth arts program, Creative Teen¹, employs a situated learning model and what the implications of this type of learning environment are on the young artists that participate in the Creative Teen program. Situated learning theory states that the transfer of knowledge happens most effectively when it occurs in the environment where in it is situated (Hendricks, 2001). Knowledge is not gathered abstractly through lessons or books in the classroom, but is learned through the process of practice: learning through doing. This theory, along with the Russian psychologist Lev Vgotsky's belief that, "social interactions and activities together advance human development" (Darling & Hamilton, 1996, p. 199) was the impetus for this study.

Creative Teen is a seven-month collaborative mentorship program developed and administered by a local contemporary art museum, the Center for Cultural Creation (CCC). The program's basic structure pairs twelve professional artists with twelve high school students. Similar to a traditional apprenticeship, this pairing provides participating students with the opportunity to work one-on-one under the instruction of their mentor to become more knowledgeable about a given art medium. The partnership match between mentor and learner is a result of several factors, including participants' chosen medium

¹ Pseudonyms are employed to protect the anonymity of the program, participants, and institution subject to this study.

and developing artistic style.

Once paired, the twelve partnerships work collaboratively towards a culminating exhibition held at the museum. The institution provides the basic framework for the program. However, it is the responsibility of each individual student and mentor artist pair to create and execute a schedule in order to accomplish their proposed exhibition within the set time frame. This presents a unique situation in which partnerships work in non-traditional settings, including the studio or workspace of their mentor. In addition to weekly studio time, partnerships are encouraged to develop their concepts and ideas by visiting other local cultural institutions to view the work of exhibiting artists. Being situated in the social environment of their mentors, students are actively engaged in the artistic learning process through observation, applicable dialogue, guided technical instruction and, furthermore, are exposed to the daily life of their mentors. During this process, participants are challenged to think creatively, take risks, and investigate conceptual ideas with the support and encouragement of each other.

For the purpose of my research, I conducted an observational case study in which I followed one particular mentorship pair over the course of their participation in Creative Teen. In addition to regular observations, I also conducted supporting interviews with each participant as well as the program administrator. My observations were conducted regularly as they developed their proposed final installation, meeting them at the mentor's workplace and various other locations. Through these observations, I developed a relationship with the pair and, therefore, became part of their journey and creation process. It was an unforgettable experience in which I was able to clearly recognize the

importance of this type of programming and the benefits of learning through practice.

Through my research, I illuminate the capability of this learning model to foster youth development within those who participate in this program. In order to conceptualize the process of youth development I look at individual components such as social, vocational, artistic, and cognitive development within these participants. Through my observations and interviews I view these developmental factors individually, yet recognize that together they contribute to the whole of youth development.

CENTRAL RESEARCH QUESTION

The following question provided the impetus for my research: How does a situated learning model contribute to positive youth development as seen through the Creative Teen program?

PROBLEM STATEMENT

Standardized testing requirements paired with political and economic forces have left little room for high quality arts education in many publicly funded schools. The arts are commonly viewed as extracurricular with little discernable value within the education system and therefore are often under-funded and in some cases eliminated completely from the school curriculum (Augustine, Bodilly, & Zakaras, 2008). Contrary to this notion, Fowler (2004) argues in his article “Strong Arts, Strong Schools,” that the arts, in fact, provide a more engaging and comprehensive education that facilitates learning in a way that promotes divergent thinking and creative problem solving. Furthermore, the arts

give learners the opportunity to actively engage in the learning process, promoting retention and transferability of knowledge. Contrasted with our current model of instructional standardization and information memorization, divergent thinking skills and creative problem solving are invaluable to participants in the world outside school. These skills enable individuals to think for themselves and make informed decisions based on constantly shifting situations. In not recognizing the benefits of art education in the cognitive development of an individual, and helping to foster these qualities in the lives of learners, we are doing a disservice to these individuals.

The field of art education has evolved over the past few decades in response to these political and economic forces. Community-based arts and cultural organizations have stepped in to supplement arts education available to K-12 students (Augustine, Bodilly, & Zakaras, 2008). Contrary to what is often found in traditional schooling, these informal settings tend to be less structured and more flexible in the arts-based education they provide. Furthermore, with a multitude of programs administered from various organizations, the capability of meeting the needs of individual participants increases.

In conducting my preliminary research, I found that there have been a range of studies defining what constitutes best practices for arts education in an informal context and how various cities and communities implement a collaborative approach to arts education. However, I found limited data focused on exploring the effects of these programs on individual participants. It is my belief that the value of arts education is best demonstrated by recognizing the impact that arts participation can have on an individual. By looking at the affects of participation in the arts on a more focused scale, I believe it is

easier to both conceive of and communicate the related benefits of the arts. In making this connection to a singular participant, the possible benefits of art education can be more easily applied to a greater audience, helping to validate its existence in public school education. Furthermore, in order to receive continued funding to diversify arts-based education, informal and formal providers of art education need to be able to substantiate their work through substantial evaluative and supporting research. It is my intent that, through this research, I will contribute to literature that continues to help substantiate the field of arts education.

MOTIVATIONS FOR RESEARCH

Personal Motivations

My personal motivation for conducting this research stems from my foundational belief that art is a vehicle for change within an individual and his or her larger surrounding community. I see Creative Teen as an innovative program with the potential to foster this change within participating individuals through a unique mentorship environment. As an athlete for the majority of my young adult life, I had countless role models and mentors guiding me to success. I attribute much of my current accomplishments and character to the direct and indirect influence and support of these individuals. I was not aware or able to conceive of the affects these influences had on me at the time. However, in reflecting on my journey as a young adult, it is now obvious that without the positive guidance and support from adults other than my parents, I would be a different person.

As an educator, I have spent most of my career working with young adults. Through my experiences, I have become an advocate for a mentor-driven education model. However, this form of education is not regularly employed in our current education system. I believe that this model is particularly beneficial for adolescents as they embark on a journey of personal and professional development through real life experience and responsibility. Adolescence is a time of challenge, risk, and choice. It is important that there are opportunities for youth to explore their interests in a positive environment, for the choices made during this time are pivotal to determining the potential path that one's life can take. Furthermore, positive mentors are crucial to the healthy development of youths' cognitive, social, behavioral, and vocational being. In conducting this research, my intent was to illuminate the capabilities of this mentorship model and act as an advocate on behalf of youth education.

Professional Motivations

Even though this was a non-evaluative case study, my research was driven by a professional motivation to gain a more clear understanding of best practices in teen focused arts-based programming. In thinking about my future as an art educator, it is my hope that one-day I will not only act as an instructor for youth focused programs, but that I will also be designing and implementing similar programs through an art institution. By considering best practices through my research, I will then be more knowledgeable and better able to in administer this task.

Furthermore, having seen firsthand the benefits of youth participation in non-traditional, out-of-school programs, I intend to act as an advocate for the implementation of this type of programming. Illuminating the benefits of youth participation in Creative Teen through documented research will help to substantiate the program and others like it. This, in turn, may help to secure the future of similar programs through continual funding and support.

DEFINITION OF TERMS

Situated Learning

Situated learning is contextualized learning, that takes place within the environment where the knowledge will be used (Hendricks, 2001).

Positive Youth Development

“Positive youth development is an approach to working with youth that operates from a premise that all youths engage in a developmental process by which they seek to meet their needs and build their competencies. The model suggests that the way to assist youth in achieving positive outcomes from this process is the design of environments and services that emphasize strengths, asset building, and youth/adult relationships” (Delgado, 2000, p.11).

Youth Development Programs

Youth development programs offer youth a safe supportive place to develop an identity and confront the difficult issues of growing up (Collins, Holmer, & Nicholson, 2004).

LIMITATIONS OF THE STUDY

There are two primary limitations of this study: its scope and the position I take in depicting Creative Teen programmatically. As a researcher, I have chosen to avoid defining best practices as seen through Creative Teen in order to focus on the individual outcomes of the participants. Instead, I describe the program objectively to contextualize my writing and orient readers to both the program logistics and the environment of youth programming. This approach limits the application of my findings to other settings when considering future youth programming design.

Another limitation of my study is its scope. Observing one mentorship pair produces some thoughts regarding the preexisting nature of chosen participants and the limitations this information can have on my ability to generalize research findings to other Creative Teen participants or the participants of other comparable mentorship programs. In her article “Engaging Young People: Learning in Informal Contexts,” Vadeboncoeur (2006) considers a selection bias in which participants’ individual characteristics have the potential to determine how they evolve through program participation. There are variables found in each participant of my study that I have chosen not to consider in conducting my analysis. For the student participant, I looked only at

her development from the moment my observations began. I did not consider her level of artistic achievement, social and behavioral development, or cognitive competence before the program commenced. In other words, I looked at a cross section of her development as seen through the time of her participation in Creative Teen. Furthermore, because my study was limited to a singular mentorship pair, previously achieved development was not considered in relation to other participants in Creative Teen. Similar to the student participant in my study, there were variables that I chose not to consider when observing the mentor. One variable of notable importance was whether or not the mentor had prior teaching experience. This response had the potential to be a crucial element in the development of the student participant, but was documented only for informational purposes and was not employed as an evaluative measure.

BENEFITS TO THE FIELD OF ART EDUCATION

Exploring a situated learning model and its affects on youth development as seen through Creative Teen is beneficial to the field of art education by illuminating the importance and capabilities of arts learning that take place in a non-traditional, out-of-school setting. The design flexibility of programs that take place outside normal school hours creates an opportunity for administrators to explore various education models. This provides program administrators with an intimate look into which instructional models are most effective for their learners. As aforementioned, much research has been done on defining best practices in out-of-school arts education, but documentation of the benefits to actual participants involved in these programs is limited. This information is beneficial

when considering the learners' needs in program development, and furthermore may be implemented in various settings such as public school education and similar community-based programs to increase the quality of and effectiveness of arts-based education.

CONCLUSION

This chapter introduced the reader to the Creative Teen program and the foundation of this study by outlining the central research question, problem statement, personal and professional motivations, definition of terms, limitations of the study, and potential benefits this study may have for the field of art education. In the following chapter, a review of literature pertinent to this study is provided. Topics include positive youth development within the context of community and youth programming and literature related to situated learning theory and youth focused mentorship, which are educational models consistent with the application of the Creative Teen program. In Chapter 3 case study methodology is introduced through a comprehensive literature review. Furthermore, Chapter 3 presents this research within the context of case study methodology by introducing the participants, place, project, and data collection procedures. In Chapter 4 an interpretation of collected data, obtained through interviews and observations, is presented through emergent themes and their significance. Chapter 5 is the project's conclusion, which summarizes the research, presents unexpected findings and benefits to the field of art education, recommends ways to further research this topic, and provides concluding remarks on this investigation.

Chapter 2: Review of Literature

INTRODUCTION

The following literature review is presented to contextualize two main focal points of my central research question: youth development and situated learning theory. I explore the history and need for youth development programs and theories of application that have shaped the field as we experience it today. This information is relevant to this research because it has enabled me to better evaluate and document the transformation of youth through their participation in the Creative Teen program.

I also review literature about situated learning theory and the mentorship education model, which are consistent with the relationship that occurs through the Creative Teen program. Situated learning theory is defined and explored here in order to better understand learning that takes place outside of school and is situated within the social context wherein the knowledge naturally exists. The notion of mentorship and the defining characteristics of a successful mentorship are presented in this literature review in order to provide information about the benefits of this education model for youth who participate in this program.

YOUTH DEVELOPMENT

The following section of this literature review focuses on youth development within the context of youth programming. To do this, I first review the history, necessity, and current state of the youth development field and how the approach to implementing youth focused programs has evolved in its recognition and utilization of theory over the last few decades. I then present positive youth development theory, a programmatic approach in which youth-centered programs are no longer focused on the deterrence and

prevention of risky youth behaviors, but instead engage in promoting the capabilities and attributes of youth. Moving forward, I focus on literature grounded in research that has identified a correlation between positive youth development theory and the benefits young people receive from participating in these programs. Within this section of the literature review is a set of goals for youth participating in programs implementing positive youth development theory, the 5 Cs, and a list of internal developmental characteristics, which indicate constructive development of an individual.

Youth Development Field

Adolescence is a critical phase of life marked by substantial physical and emotional development. During this time youth experience an increase in cognition and understanding, greater levels of independence, and sexual maturation that often leads to a heightened emotional state. Managing these challenges is difficult and can often lead to dangerous behavior such as alcohol and drug abuse; violence, crime, and gang involvement; sexual promiscuity that increases the risk of sexually transmitted diseases or teenage pregnancy; and the potential for school underachievement and dropout (Delgado, 2000). The opportunity for youth to engage in this type of risky behavior is increased by lack of adult supervision during the hours immediately following the school day, with reports reflecting that young people get into the most trouble between the hours of 3 p.m. and 8 p.m. (Collins, Holmer, Nicholson, 2004).

The opportunity for youth to engage in risky behaviors along with a negative media portrayal of our nation's youth have contributed to a general misconception of the young adult population as being a problem and liability to society. In Damon's article (2004) he references a study done by an independent Washington-based research group,

Media Monitor, in which the visual backdrop of televised youth was documented over the course of a month. The study concluded that 1 in 5 appearances depicted youth in the criminal justice system and only 1% to 2% of youth were portrayed in their homes, schools, work environment, or community (Communitarian Network, 2000).

A multitude of factors, including the negative perspective of our nation's youth, the concern of parents and community members, and a need to occupy the idle time during the unsupervised after school hours, have led to a nation-wide after school movement. Furthermore, according to Vadeboncoeur (2006), the fiscal support for after school programs has drastically increased over the last several decades, spearheaded early on with support from the Clinton administration, showing an increase in funding from \$25 million in 1994 to \$800 million in 1999. Increases in funding have continued over time, with an estimated \$981 million allocated to the 21st Century Community Learning Centers (Vadeboncoeur, 2006).

The variety of services available to youth is abundant due to collaborative efforts amongst providers. However, there has been a discrepancy in the approach to which these services are provided. Instead of considering the capabilities of our nation's youth and supporting them on a journey of positive development by creating opportunities to explore interests and enhance skills, the last several decades have been marked by services providing remedial efforts and focusing on the prevention of risky behaviors. A prevention-focused approach to youth programming, while a positive step, generally yields programs that are geared towards one particular risk behavior such as drinking or drug abuse, and are typically targeted at youth already experiencing problems with these behaviors. Prevention-focused programs have the capability of eliminating youths' further engagement with risky behaviors; however, they do not necessarily provide these young people with the skill sets needed to overcome challenges they will encounter in the

future. Furthermore, not recognizing the capabilities of youth to participate constructively in their communities creates a dichotomy between adults and youth and can be viewed as demeaning to the youth participants in prevention focused programs.

Over the last decade, there has been a re-conception in the way youth programming is approached. Program objectives have switched from a prevention-focus to a strength-focus in which program efforts aim to provide youth with opportunities for personal growth and skill development. This strength-focused approach is referred to as positive youth development. In their article “Youth as People,” Collins, Holmer, and Nicholason (2004) state that the “insight of positive youth development is that young people thrive when we listen to them, respect them as current contributors, and engage with them in meaningful investment in the community” (p. 55). In considering these desires, it is evident that strength-focused programming is more capable of meeting the needs of youth by providing them with choices in exploring their interests and engaging with their communities. In the following section I investigate literature that focuses on this strength-oriented programming and how it contributes to the development of youth.

Positive Youth Development Theory

The field of youth development has evolved over the last several decades in order to better meet the needs and interests of its constituents. Instead of an approach that focuses on the prevention of problems encountered during adolescence, programs have become opportunity oriented to “provide youth with enriching experiences that broaden their perspectives, improve their socialization, and enhance their skills” (Brooks-Gunn & Roth, 2003, p. 170). According to Damon (2004), “this new approach envisions young people as resources rather than as problems for society. The positive youth development

perspective emphasizes the manifest potentialities rather than the supposed incapacities of young people” (p.15). This strength-oriented approach to youth programming is referred to as positive youth development. The most comprehensive definition of positive youth development in supporting literature is as follows:

Positive youth development is an approach to working with youth that operates from a premise that all youths engage in a developmental process by which they seek to meet their needs and build their competencies. The model suggests that the way to assist youth in achieving positive outcomes from this process is the design of environments and services that emphasize strengths, asset building, and youth/adult relationships. (Delgado, 2000, p. 11)

In their analysis of programs shown to have successful outcomes for youth, Brooks-Gunn and Roth (2003) distinguished five characteristics of successful youth development, which they classify as the 5 Cs. These characteristics are set forth as programmatic goals that when achieved will contribute to the successful holistic development of participating adolescents. The 5 Cs are as follows: “(1) competence in academic, social, and vocational areas; (2) confidence or a positive self-identity; (3) connections to community, family and peers; (4) character or positive values, integrity, and moral commitment; and (5) caring and compassion” (p. 171).

Another article influential to my understanding of programs that foster youth development is “Positive Youth Development in the United States: Research Findings on Evaluations of Positive Youth Development Programs” (Catalano, Berglund, Ryan, Lonczak, & Hawkins, 2004). Through youth program evaluations that involved extensive literature review, consultations with program and evaluation staff, and a consensus meeting of leading scientists, Catalano et al. (2004) present a list of developmental outcomes, not dissimilar from the 5 Cs, which indicate successful development of youth

participants. Recorded below is a list of developmental outcomes of positive youth development programs, along with a brief definition for each as they relate to youth program participants.

Positive Youth Development:

- [1] **Promote bonding:** Bonding refers to the attachment an individual makes through relationships with family, peers, and community.
- [2] **Foster resilience:** Resilience refers to an individual's ability to adapt in healthy ways to change and stressful situations.
- [3] **Promote social competence:** Social competence refers to "the range of interpersonal skills that help youth integrate feelings, thinking, and actions to achieve specific social and interpersonal goals" (p. 103).
- [4] **Promote emotional competence:** Emotional competence refers to the ability of an individual to recognize and respond to both their own feelings and those of others.
- [5] **Promote cognitive competence:** Cognitive competence refers to the "development of core capacities including the ability to use logic, analytic thinking, and abstract reasoning" (p. 105).
- [6] **Promote behavioral competence:** Behavioral competence refers to an individual's ability to conduct themselves appropriately through both non-verbal and verbal communication, and recognizing when it is proper to take action in particular situations such as helping others.
- [7] **Promote moral competence:** Moral competence refers to youth's ability to recognize right from wrong and "respond to the ethical, affective, or social-justice dimensions of a situation" (p. 105).
- [8] **Foster self-determination:** Self-determination refers to the ability of an individual to commit to proposed thought or action.
- [9] **Foster spirituality:** Spirituality relates to the development of an individual's moral order, whether it directly relates to a specific religion or other spiritual practice.
- [10] **Foster self-efficacy:** Self-efficacy refers to an individual recognizing their own actions as being responsible for their success or achievements.
- [11] **Foster clear and positive self-identity:** Positive self-identity refers to an individual's coherent, self-constructed understanding of themselves and their relation to others.
- [12] **Foster belief in the future:** Believing in the future is the ability to recognize the relationship between current actions and future outcomes. It is often associated with long-term goal setting and belief in work value and higher education.

- [13] **Provide recognition for positive behavior:** Recognizing positive behavior refers to a program's ability to recognize desired behavior by youth participants through positive reinforcement.
- [14] **Provide opportunities for prosocial involvement:** Prosocial involvement refers to a program's capability of providing youth with the opportunity to be involved in various activities or events that encourage social interaction.
- [15] **Foster prosocial norms:** Prosocial norms refer to the ability of youth programming to communicate behavioral norms within the participants' social setting.

LEARNING THEORIES AND MODELS

The following section of this literature review focuses on writings related to the notions of situated learning theory and youth focused mentorship. Situated learning theory is defined to more clearly apprehend the meaning of informal contexts of learning, those that exist outside traditional schooling, and the benefits to learning that take place within this context. Situated learning theory is relevant to my study because youth participants within the Creative Teen program are exposed to and learning the skills of their artist mentors within the environment that these skills are practiced.

Defining the characteristics of a successful mentorship help to contextualize the relationship between a mentor and his or her student as they occur in youth oriented programs. Furthermore, in defining a successful mentorship, I am able to better understand what the implications of this relationship are on participating youths' development.

Situated Learning Theory

Situated learning theory is grounded in the belief that knowledge and skills are obtained and more easily applied when learned within the context wherein the information is situated (Hendricks, 2001; Pitri, 2004). In other words, when the learner is

exposed to knowledge in the context in which it exists, this information is more transferable to situations outside its natural environment. Contrary to traditional schooling in which information is decontextualized and abstracted from its use, situated learning provides an opportunity for students to actively engage in the learning process through participation and action. There are four central claims of situated learning theory: (a) that action is situated in the context in which it occurs; (b) situationally obtained knowledge is more easily applied in other similar situations; (c) learning is a social process that includes ways of thinking and interacting, perceiving, and problem solving; and (d) that knowledge is not separate from the world of action, but is situated in a complex social environment (Pitri, 2004).

Fundamental to my study is the claim that learning takes place in a complex social setting, which incorporates activity and interaction with multiple learners. It is best presented by Pitri (2004) in the following statement:

To situate learning means to place thought and action in a specific place and time; to involve other learners, the environment, and activities to create meaning, and to locate in a particular setting the thinking and doing process used by experts to accomplish knowledge and skills. (p. 6)

This statement emphasizes the premise that learning is inseparable from our everyday activities and that our environments are not considered the setting in which the learning happens, but the medium through which the learning occurs (Vadencoeur, 2006). Furthermore, it supports a view that learning is a continuous, life-long process directly related to our social interactions.

Mentorship

An education model based on mentorship has increased in popularity during recent years. There is an estimated 5 million American youth participating in either school-based or community provided mentor relationships (Rhodes, Roffman, & Suarez-Orozco, 2003). Though there exists a variety in the structure and application of available mentorship programs, a general consensus of supporting literature defines mentorship as a one-on-one relationship between an adolescent and a more experienced, non-parental adult. An important characteristic that separates a mentoring relationship from other similar adult/youth relationships, such as teacher and student, is that in a mentoring relationship, the mentor steps “outside the boundaries of his or her typical role” to offer youth support and advice (Elder, Erickson, & McDonald, 2009, p. 346).

Multiple research studies have been prompted by the increase in mentorship programs. These studies explore topics ranging from the characteristics of a successful mentorship to the impact of successful mentorships on adolescents’ development. Variables that define a successful mentorship include the duration and consistency of mentoring, the functioning behavior of the mentor, and the youths’ perception of the mentor as a role model (Darling & Hamilton, 1996). According to Rhodes, Roffman, and Suarez-Orozco (2003), mentorship that involves more contact and involvement over greater periods of time contribute to a successful mentorship by facilitating an emotional bond and developing trust between the mentor and mentee. Furthermore, the chances of this emotional bond being created are far greater if the mentor approaches the relationship with respect for the adolescent’s interests, abilities, and needs (Rhodes, Roffman, & Suarez-Orozco, 2003). If the mentee perceives that he or she is a valuable component in the mentorship, then they are more likely to seek advice from their mentor and value their mentor’s opinion (Darling & Hamilton, 1996).

Additional characteristics that contribute to a successful mentoring relationship are directly related to the behaviors and attitudes of individuals involved in the mentorship. According to Darling and Hamilton (1996), the mentoring role, “is defined both by behaviors enacted by the mentor—challenging, teaching, and supporting—and by the adoption of the mentor as a role model by the protégé” (p. 203). When considering the mentor’s interaction with their mentee it is important that an element of teaching is involved, that the mentor is imparting knowledge to the mentee. This can be either formal teaching—such as a teacher, coach, or skilled worker—or informal teaching such as a community member exploring common interests with the mentee. Furthermore, mentors must challenge mentees by setting high, but realistic goals to be achieved by the pair throughout the mentorship. Support in pursuit of achieving set goals is fundamental to their developing relationship. Once these goals are met it is important that the correlation between the mentee’s actions and achievement of set goals are recognized (Darling & Hamilton, 1996). The ability for youth to recognize how dedication and hard work contribute to the attainment of set goals builds self-esteem and promotes long-term goal setting. This, in turn, can increase the likelihood that adolescents will consider pursuing a higher level of education.

Another key component to a successful mentoring partnership is that the mentor must be perceived by the mentee as a role model. Role models are difficult to define and vary in meaning depending on the context in which they are being discussed. Within the context of mentorship, Darling and Hamilton (1996), describe three behaviors that contribute to the mentor being regarded as a role model. They are as follows: (a) demonstrating integrity and character that they wish their mentee to emulate; (b) communicating personal challenges, difficult situations, or other obstacles that they have overcome and imparting knowledge regarding how these challenges were successfully

navigated; and (c) exemplifying behavior of a thoughtful adult in confronting challenges or solving problems (Darling & Hamilton, 1996).

Though it is more difficult to define, research shows a correlation between successful mentorship and positive youth development. The benefits of mentorship can be seen through academic achievement, positive social interaction with family and peers, and constructive coping mechanisms (Rhodes, Roffman, & Suarez-Orozco, 2003).

There are many factors to consider when looking at the impact of mentorship on youth development. In addition to the factors that contribute to a successful mentorship outlined above, it is important to take into account the inherent characteristics of the mentored youth as well as their social support system, which can include parents, family members, and teachers (Rhodes, Roffman, & Suarez-Orozco, 2003).

CONCLUSION

This chapter provided a literature review on the two main subjects formulating the study's central research question: youth development within the context of youth programming and situated learning theory and the mentorship education model, which are consistent with the application of the Creative Teen program. Material that focuses on youth development helps to contextualize this research by exploring the history and need for youth development programs and the theoretical evolution of the approach in which these programs are implemented. Situated learning theory and mentorship are discussed in order to develop an understanding of learning that takes place in an informal, outside of school context and how this environment contributes to the holistic development of participants. The following chapter presents a review of literature related to case study methodology and a description of why this research design

was chosen to conduct this study. Furthermore, the research is contextualized by introducing the participants, location, and data collection measures of the study.

Chapter 3 Research Methodology and Data Collection

INTRODUCTION

The following chapter introduces case study methodology and discusses why this particular research design was implemented for this investigation. First, I offer a broad overview of qualitative research by providing distinguishing characteristics and introducing various types of qualitative research design, including case study. I then offer a comprehensive review of literature related to case study methodology and discuss defining characteristics and data collection methods utilized with this methodology. I conclude by placing the research within the context of case study design, introducing the participants, place, project, and data collection procedures. Included in data collection is a general introduction to the activities of each observation and sample interview questions used to supplement my observations.

CASE STUDY METHODOLOGY

Qualitative research is a model of inquiry that is descriptive in nature, with collected data typically being in the form of language or image. It is often used to explore an individual or a group's understanding of a social issue or problem related to them (Creswell, 2009). Distinguishing characteristics of qualitative research are presented below:

- (1) Research is collected in the natural context of the study; therefore researchers have face-to-face interactions with participants over time.
- (2) The researcher is directly responsible for data collection procedures including, but not limited to, conducting interviews and observations.
- (3) There are typically multiple methods in which data is collected, including observations, interviews, and the examination of related documents.

- (4) The analysis process of qualitative research is a back-and-forth dialogue in which concepts and themes are built from the ground up.
- (5) The researcher keeps an understanding of the meaning that participants hold about the related issue at the forefront of his or her research.
- (6) Research is emergent in design and can change as the researcher enters the field to collect data.
- (7) A theoretical lens is often applied to qualitative research, in which the researcher considers social, political, or historical contexts of the problem statement under study.
- (8) The researcher makes an interpretation of what they see, hear, and understand.
- (9) The research is holistic in nature, incorporating the perspectives of multiple participants.

The aforementioned characteristics of qualitative research were summarized from Creswell's book, *Research Design: Qualitative, Quantitative, and Mixed Method Approaches* (2009).

There are many methods of inquiry that can be classified as qualitative, including ethnography, grounded theory, case study, narrative research, and phenomenological research (Creswell, 2009). For the purpose of this research, case study methodology was chosen because of its focus on a particular event or case. Case study is defined as a time- and activity-bound strategy of inquiry in which the researcher investigates complex phenomena through various data collection procedures in order to uncover a deeper understanding of this phenomenon (Creswell, 2009; Lapan, Moore, & Quartaroli, 2012). There are many characteristics of case study that have influenced the design of this research project, which include: the capacity to provide rich description of a singular program, the research being bound by activity or time, and the procedure in which data was collected. Most relevant to this research is the capability of case study application to provide rich descriptions of educational programs by taking an in-depth look at a singular case, program, event, class, or issue. Another characteristic that influenced the decision to conduct a case study is that the research is bound by activity and time. When

considering the study of a particular program, research is delineated by the activities of said program and the length of time the program is implemented, or otherwise negotiated, by the researcher.

Furthermore, in conducting, a case study multiple data collection instruments are often implemented in order to gain a holistic, in-depth understanding of multiple perspectives involved in a particular case. This approach to data collection is called triangulation and is used to increase validity in research findings (Lapan et al., 2012). Common instruments used in case study research include survey, interview, observation, audio or visual material, and the evaluation of supporting documents such as administrative reports or program provided literature. Observation is defined by the researchers' interaction with participants and can either be structured or semi-structured in nature. It is important to consider the various roles a researcher can embody during observations. These roles include complete participant, where the role of the researcher is concealed; observer as participant, in which the researcher is known but is substantially involved in the activity of the case; participant as observer, where the observational role is secondary to the participant role; and complete observer, in which the researcher's role is solely to observe and therefore does not participate in any capacity with program activity (Creswell, 2009). Types of observational notes that researchers might consider recording are descriptive and reflexive. Descriptive observations can include a "portrait of participants, reconstruction of dialogue, a description of the physical setting, and accounts of events or activities" (Creswell, 2009, p.182). Reflexive observations are subjective in nature, containing the thoughts and impressions of the researcher.

Interviews are a powerful tool for data collection because results often support observational findings and, furthermore, enable the researcher to guide the conversation, which elicits insight into the participants' perspective. Various forms of interview

implementation exist, including face-to-face interviews, technologically driven interviews conducted via telephone or the Internet, and focus group interviews where a select number of participants are collectively interviewed. When conducting an interview there are many factors to consider. Various case study sources emphasized the necessity of having an interview protocol in place to ensure that standard procedures are followed from one interview to another. Furthermore, Creswell (2009) provides researchers with guidelines to enhance interview data collection such as posing open-ended questions and asking follow up questions to encourage individuals to elaborate on what they have previously stated.

The capacity of a case study to provide and communicate innovative ideas and programs was the deciding factor leading to the implementation of this methodology in this investigation. Below, I present the research broadly within the context of case study. I then take an in-depth look at this case by portraying the participants involved and introducing the various locations where observational research was conducted. I conclude by illuminating the events of conducted observations and providing sample questions posed in face-to-face interviews with participants in the study.

RESEARCH DESIGN

This Research as Case Study

Case study research design was implemented in this investigation in order to best answer the study's central research question regarding how a situated learning model applied by the Creative Teen program contributes to positive youth development amongst youth participating in the program. Utilized in this research, case study design includes identifying the case, defining and limiting the case, developing a central research

question, employing data collection instruments, and analyzing and synthesizing collected data (Lapan, Quartaroli, & Reimer, 2012).

I employed this particular methodology because I am looking at one program—Creative Teen—in depth, in order to gain a more full understanding of how participation in this program affects constituents. Creative Teen is a seven-month collaborative mentorship program developed and administered by a local contemporary art museum, Center for Contemporary Creation (CCC). The CCC employs many programs that target the adolescent population and are not focused on meeting school performance standards. Program activities often take place at the Center or at various locations within the arts community. The impetus for choosing Creative Teen, within CCC, was influenced by my interest in teaching and learning that happen within the community and outside traditional school settings. The structure of Creative Teen, described below, acts as a launching platform in which various locations are utilized for their capability to provide non-traditional environments for arts-based teaching and learning.

The program's basic structure pairs twelve local high school students with twelve working, professional artists. Each student is paired with one artist based on developing artistic style and chosen medium. Once paired, the partnerships work collaboratively over the course of seven months to conceptualize and create an artwork for the culminating Creative Teen exhibition held at the CCC. For the purpose of this study, I researched one mentorship pair throughout the duration of the program. The CCC and the program administrator of Creative Teen provide the basic framework for the program, which includes the basic structure within the allotted time frame and the logistics of scheduling intermittent program meetings and supporting workshops. However, it is the responsibility of each individual student and mentor artist pair to create and execute a self-guided schedule in order to accomplish their proposed exhibition. It is the

requirement of the program that each pair meets once a week, for a consecutive three hours at a location of their choice. Meeting sites vary depending on the resources and needs of each individual pair, but typical settings include the mentor's studio or workspace, community centers, or other local cultural centers.

In addition to this study being focused on a specific, teen-oriented education program, other factors that contribute to case study design include the applied boundaries of the study and the implementation of various data collection instruments. As aforementioned, case studies are focused and limited by clear set boundaries distinguished by the researcher. The length of the program, location where the research was conducted, chosen participants, and the focus of question being asked set the parameters of this study.

A substantial boundary applied to the study was to concentrate data collection on one youth and mentoring artist pair. To do this, I met at the location designated by the chosen pair to observe their weekly interactions as they worked together and prepared for the exhibition opening. This limitation was established in order to focus my research efforts and ultimately enabled me to gain a more thorough understanding of what the implications of participation in the Creative Teen program were on the observed youth's development. Furthermore, the intent of this research was not to conduct a comparative analysis between multiple mentoring partnerships, but to implement a single case study in which I took an in-depth look at one mentoring partnership (Lapan, Quartaroli, & Reimer, 2012).

Another substantial binding variable of this study was time. There were two main influences that bound the time of this research process, including the Institutional Review Board (IRB) evaluation and the length of the Creative Teen program. Research began in April 2013 after the Office of Research Support determined that this study did not meet

the requirements for human subject research and, therefore, did not need approval from the IRB. A copy of this determination letter is provided in Appendix C. Once I received approval to proceed with the proposed research, the program administrator and I decided research would start when she conducted her mid-way review of the pair chosen for research. This was decided so that a formal introduction and explanation of my research could be made to the program participants. My research concluded with the final exhibition at the Center for Contemporary Creation on July 13, 2013.

Another distinguishing characteristic of case study research is the way in which the data was collected. I used triangulation (Lapan, Quartaroli, & Reimer, 2012) by employing various methods of data collection to validate my research findings through multiple perspectives and participant insights. The primary method used to collect data was through observation. As mentioned above, there are various roles an observer can embody, including complete participant, observer as participant, participant as observer, and complete observer. As the researcher, I was an observer participant in which I was known by the participants from the start of the investigation. Over time I became substantially involved in the activity of the case (Creswell, 2009). Though the working schedule of the partnership was not always compatible with mine, I attempted to attend all weekly meetings once research commenced. In order to complete the proposed installation, leading to the exhibition opening, the observed partnership met more frequently as the installation drew closer, often meeting up to three times a week. In order to stay abreast with the progress and happenings during missed weekly meetings the artists mentor would provide me with a brief, informal update as the next observation session began.

My observations were supplemented by conducting face-to-face interviews with supporting administrative staff and the participating mentor and mentee. These took place

at various times and locations designated by the interviewee. Interviews conducted with program operating staff help to anchor my research by providing an understanding of the motivations and objectives behind program development. Interviews with the mentor and mentee were conducted in order to support my observational findings and elicit the perspectives and insights of the participants. A full transcription of conducted interviews is provided in Appendix A. A list of sample questions directed toward the program administrator, mentoring artist, and youth artists are as follows:

Program Administrator Sample Questions:

1. Please begin by telling me about the Creative Teen Program.
2. What is the criterion for choosing the students, how are they selected?
3. What were some reasons for matching the particular partnership being studied?

Mentor Artist Sample Questions:

1. Please begin by telling me a little about yourself, interests, background, and artistic-style.
2. What drew you to be a mentor of Creative Teen?
3. Tell me a little about your weekly interactions throughout the program. How would you describe your collaborating relationship and your working relationship?

Youth Artist Sample Questions:

1. Please begin by telling me a little bit about yourself—your interests, school, extracurricular activities, etc.
2. What do you hope to gain from participating in Creative Teen?

3. What have you learned from your mentor thus far?

PARTICIPANTS

Jessica

Jessica is a practicing artist and educator whose most recent work was featured in the 2013 Texas Biennial. As an educator, Jessica works for the education department of a local arts center, Urban Cultural Center, where she designs public arts programming. As an artist, her work has evolved from a materials focus with a foundation in ceramics, sculpture, and drawing, to a conceptual focus exploring the intersection of culture and place through various traditional and experimental digital technologies.

Carly

At the time my research began, Carly was in her senior year at Brown High School, in Texas. In addition to art, Carly has many interests and is involved in various extra-curricular activities, including roller derby and tattooing. As a former teacher of Creative Teen's predecessor program, Young Creative Teen, I had the opportunity to work with Carly prior to this study. At that time, Carly had just started an apprenticeship at a local tattoo shop. Whether her artistic practice influenced her apprenticeship decision or her interest in tattoo influenced her artistic practice, it was clear through her beautiful, figurative illustrations that tattoos and artistic practice were very important to her. At the start of this research, Carly was completing her three-year apprenticeship and preparing to graduate with Advanced Placement (AP) credit in studio art.

Through a personal interview with Carly, she expressed her interest in expanding her knowledge of digital art. She saw computer animation as a potential path for higher

education and mentioned a recent trip to an Art Institute in town where she toured the video game design department. During the span of this research, Carly finished her tattoo apprenticeship and started work as a tattoo artist. She expressed her expectation that this artistic involvement would always be part of her life, but she was open to exploring other career paths through higher education.

The Partnership

According to my interviews with Samantha, the program administrator responsible for pairing youth and mentoring artists, this was a non-traditional pairing between Jessica and Carly. The pairings are typically based on the artistic style of the youth applicant as seen through their participation in Young Creative Teen, the predecessor program, and their expressed artistic interests during the application process. The partnership between Jessica and Carly was not based on their artistic medium, but instead, according to Samantha, because of their openness and thematic interests.

Samantha made an association between Jessica's interest in a broad spectrum of culture and contemporary trends, and Carly's interests and experience in the culture of tattooing. Furthermore, Samantha knew that Carly had experience working with adults through her tattoo apprenticeship and thought she would be open to working with someone coming from a different artistic angle. Before making the partnership official, Samantha approached each candidate to discuss the possibility of them working together. In this conversation, Carly expressed interest in wanting to broaden her horizons and her current artistic practice. With that said, the partnership between Jessica and Carly was made official.

Artist Supplied Bios

The following are biographical statements completed by the participants and presented in conjunction with their installation at the Creative Teen Exhibition. These were completed after a writing workshop conducted by a local non-profit organization that focuses on tutoring and creative writing.

Carly's Biographical Statement

Carly, age 18, was born and raised in Texas, where living canvases are nothing out of the ordinary. Growing up in a family of artistically modified bodies, and spending her formative years in tattoo shops with her parents, the art form of tattooing opened up a world of possibilities. When she was just 15, Carly began apprenticing with a family friend, KS, who has been honored by the Austin Chronicle as 'Austin's Best Tattoo Artist' for six consecutive years from 2005-2010. For the next three years, Carly learned the tricks of the trade. She has also completed an AP Studio 2-D Design portfolio during her senior year, containing 24 pieces, 12 of which concentrated on the concept of feminism and used female icons to promote the breaking of social standards, questioning the idea of a perfect woman. Now a Class of 2013 graduate from Brown High School, Carly remains in Texas and actively pursues her tattooing career at Tattoo Studio alongside her teacher, KS.

Jessica's Biographical Statement

Jessica was born 1984 in Florida and has always been attracted to the rural geography of the Southern American landscape. Earning her BFA with Honors in New Media & Installation Practice and minor in Urban & Regional Planning from Florida State University in 2009, her approach to art making examines the intersection of culture and place. Willfully blind to disciplinary boundaries, Jessica's practice incorporates traditional, experimental and digital technologies in order to play with the concept of identity, communicate cultural contradictions, or comment on the forces of globalization. Her work has been exhibited nationally and research funded through numerous travel grants. As a practicing artist and educator, she currently resides in Texas where she is investigating new works in performance and designs public arts programming. For the last decade, she has collaborated closely with Artist and Writer DH, who together have recently formed an artist collective.

PLACE

Below is a list of locations where my data collection took place. Situated in each is a brief description of the environment and general nature of activities that ensued at the specific location. This list only reflects the specific locations of my observational research and, therefore, is not a comprehensive account of additional places utilized by the pair for their teaching and learning purposes.

Urban Cultural Center

The Urban Cultural Center was the primary meeting location for Jessica and Carly and, therefore, was where most of the observational research was conducted. The Urban Cultural Center offers a variety of visual, performing, and digital arts experiences. These are accessible to a diverse audience through their programming initiatives including the Cultural Theatre, Cultural Gallery, and the Cultural Arts School, which provides a variety of arts-based adult and youth classes.

Jessica worked as an employee of the education department at the Urban Cultural Center and had access to the center's various studio spaces and equipment. This proved to be integral to the development and construction of the pair's final exhibition because they were able to utilize digital technology and studio space available at the center. Activities of the pair at the cultural center included, but were not limited to, the construction of various components in their installation.

Center for Contemporary Creation

The Center for Contemporary Creation (CCC) is a visual arts organization dedicated to bringing contemporary art to Texas through innovative exhibitions supported

by a variety of public and educational programming. The CCC has a long history of implementing youth focused programs, which include the Young Creative Teen and Creative Teen programs. As the sponsor of Creative Teen, the CCC was a primary location of observational research. Throughout the duration of the program various workshops and group meetings were conducted in the upstairs community room and facilitated by CCC staff. Furthermore, the culminating exhibition for Creative Teen was held at the CCC and was on display upstairs for just over a month.

Various Other Locations

Locations where observations took place in addition to the Center for Contemporary Creation and the Urban Cultural Center were the studio space of a local muralist and sign painter, a fabric store, and a vegetarian restaurant in town. These observations, outlined below, were supplemental to my main observations conducted at the more prominent places described above, but are fundamental to data collection material.

PROJECT

The culminating installation created by the partnership was a tattoo shop, informed by the intersection of Jessica and Carly's interests: identity, feminism, culture, and tattoo history. The installation was inspired by a song written in 1939, *Lydia the Tattooed Lady*. This song was popularized after it appeared in the Marx Brothers' movie *At the Circus*, and reflects the perception of women with tattoos during this time period. Through the song, Lydia is regarded with respect as an informant of historical happenings and exotic locations through her tattoo display, challenging former notions of women

with tattoos. In their installation, Jessica and Carly aimed to address the conflicting roles of beauty and women with tattoos and how perception and ideals of these elements have evolved over time.

Over the course of creating the installation, Jessica made it apparent that it was important to her that the overall aesthetic of the tattoo shop reflected Carly as an individual. Jessica referred to it as “Carly’s aesthetic” and continually asked questions such as, “If you were to create a tattoo shop, what would it look like?” However, a very important component of the installation was influenced by Jessica’s artistic practice, the performance aspect. The two acted as shop attendants during the opening reception: Jessica as the shop’s receptionist and Carly as the primary tattoo artist. This was done so that the two would have something to do during the reception. During informal conversations with each of them, they confided in me their feelings of discomfort during the idle time at art opening receptions. In order to avoid these idle moments the two decided to engage with their audience differently by interacting with them as a performance. Jessica booked appointments for visitors to be tattooed by Carly. Carly, armed with a fake tattoo gun and ink, tattooed visitors with an image of their choice. To commemorate the performative element of the installation, Jessica took Polaroid photos of tattooed visitors to hang in the shop for the duration of the installation’s exhibition.

The following statement was written by Jessica and Carly and presented in conjunction with their installation:

Statement

Lydia the Tattooed explores tattooing and its aesthetics through the lens of contemporary feminism. Carly and Jessica question traditional concepts of beauty, gender roles, and cultural practice by subverting and appropriating from conventional and underground histories, ultimately constructing an idealized biography of two tattooed

female icons. The artists embody the characters of these icons and interact with patrons in a live performance. In doing so, they seek to challenge the perception of historical feminism as well as the parameters of the contemporary art institution. Toying with identity, context and craft, the artists confront the dialectic of feminine beauty and roles woman are “allowed” to play in society. Tracking this social evolution throughout the 20th century to present day, they examine tattooing in its trajectory from folk art to fine art.



Illustration 1: Carly performing in *Lydia the Tattooed Ladies*

DATA COLLECTION

Observations

The following section presents the activities of each observation conducted with the mentorship pair. They are listed chronologically starting with my first observation, which was a facilitated introduction by the program administrator, Samantha, and ending with an observation at the opening reception of their collaborative installation. Before these observations began, Samantha made an initial proposal to Jessica and Carly to see if they would be interested in participating in this study. After hearing a brief introduction to my research interests, according to Samantha, the partnership felt honored for being considered and happily agreed to participate.

Prior to the observations described below, I attended a workshop at the Center for Contemporary Creation (CCC) coordinated by Samantha, but conducted by a local non-profit writing and tutoring organization. Their expertise was enlisted to guide the participants of Creative Teen through the process of writing an artist statement, which was presented with their culminating exhibition. At this time, the partnership I would be observing for this case study had not yet been decided.

April 29, 2013 Introduction and Midway Review

My observations began during a mid-way review, which was conducted by Samantha. This review was structured into the program in order to monitor the progress of the partnerships' collaborative installation, which was to be completed for the culminating exhibition in July. This day was chosen for the start date of my observations so that Samantha could introduce me as the researcher and help facilitate a smooth transition of the research process. I introduced myself at this time, including my interests

and a description of the research project. Participants were also provided with a consent form (see Appendix B) so they would have a tangible document outlining their involvement with the study. This observation was conducted at Jessica's place of employment, the Urban Cultural Center, which was the partnership's primary meeting and working space.

After completing the initial introduction we began by looking at Carly's AP Art Portfolio, consisting of 24 total pieces, which was the cornerstone project for graduating with AP studio art credit. These images displayed a sense of Carly's illustrative ability through her fluid lines and realistic, figurative representations. Furthermore, the portfolio as a whole embodied a discernible theme and overall direction of her work.

After reviewing her portfolio and discussing the development of her style by looking at pieces chronologically, Jessica and Carly together proposed their collaborative installation. At this point, the two had not begun working directly on the installation, but it was clear through their proposal that they had thoroughly discussed the theme and direction of the project. They spoke descriptively of various installation aspects, including furniture for the tattoo shop, flash material and color schemes for the shop walls, performative, take-away, and sound elements of the installation, and the overall logistics of creating the installation. One component of the installation that the pair had already started working on was a take-away piece, a fake tattoo that would be produced in mass and distributed at the opening. The tattoo was an image of a rose, which according to Carly is one of the most prominent images used in tattooing. This image was chosen by the pair for its popularity and, also, because of its significance to Carly as one of the first images she learned to illustrate for tattoo purposes. In order to design this image in reproductive form, the pair imported the drawn image into Illustrator and manipulated it in various ways, including color and text application. Along with the use

of Illustrator design technology the pair implemented a drawing tablet to apply changes digitally to the image. According to Carly, this was her first experience using the design technology and drawing tablet and enjoyed it so much that she purchased a tablet for her personal use with material funds provided by the program.

Components of the Installation

The following is a description of various installation components presented during the initial observation.

Furniture

There were various pieces of furniture involved in the installation including a front desk, artist's desk, tattoo chair, waiting area chairs, and side tables. Most items were obtained from thrift stores and reupholstered for aesthetic uniformity.

Flash Material

Flash materials are multi-image displays from which people choose common tattoo designs. The flash themes for the installation were developed around iconic historical images such as cupi dolls and sailor jerry pin-up girls, to contemporary design such as tribal signs and dolphins.

Sound Component

The installation involved two sound components, including a tattoo gun recording and music compilation from various women vocalists.

Lydia Mural and Tattoo Shop Sign

At the front of the installation a hand painted sign displayed the name of the tattoo shop and an interior wall contained a large mural of Lydia, inspired by one of Carly's early illustrations.

Performance Element

During the opening reception, the two artists engaged their audience by acting as part of the installation: Carly as the shop's primary tattoo artists and Jessica as the receptionist who is responsible for booking tattoo appointments for gallery guests.

May 20, 2013

This was my first observation alone with Jessica and Carly. We met in Jessica's office at the Urban Cultural Center at 6:00 p.m. and worked until a little after 9:00 p.m. The objective for this particular observation was to gain a general feel for the partnership's working relationship. With Carly's portfolio completed, the two were able to concentrate and move forward on their proposed installation.

We began in Jessica's office, going over, rehashing, and working through the details of their final installation. They discussed the allotted budget and reconsidered material they had originally chosen in order to reduce cost and extend funds. Through negotiated conversation they evaluated the previously chosen material's cost and capability versus a less expensive and less durable material. After evaluating various factors of their installation, the pair decided the less expensive material was more than adequate for their needs.

This time in the office was also spent talking about the overall aesthetic of the installation, which Jessica kept referring to as "Carly's aesthetic." Jessica shared some supporting literature that she had found related to the theme of the installation, including

a book she had ordered for Carly, *Bodies of Subversion, A Secret History of Women and Tattoo* (2013). Through this discussion in the office, it was clear the collaborative team had already put a lot of thought and effort into the installation. As Carly and Jessica spoke, they developed their ideas through compromise and dialogue, taking time to consider the opinions of each other.

After conversation concluded in Jessica's office, we went to the community room and worked on flash materials—multi-image displays in tattoo shops from which people choose tattoo designs. The flash materials were created by a transfer process, which Carly had learned through her tattoo apprenticeship. This process consisted of pulling and manipulating an image from an outside source, tracing this image onto tracing paper, and arranging and transferring the traced images onto a thicker paper to be displayed and colored. This process was interesting to observe because the traditional mentorship role had been flipped. Carly was instructing her mentor Jessica, and supporting her with encouraging words.

May 25, 2013 Project Presentations

On this day I met Jessica and Carly downtown at The Center for Contemporary Creation for the Creative Teens' project proposal meeting, coordinated and organized by Samantha. This was conducted to give each mentor partnership a chance to propose their projects to other participating groups. Presentations took place in a cavernous, white-walled community room equipped with a large projection screen and a long rectangular table lined with wooden chairs. As I walked into the community room, I spotted Jessica and Carly sitting towards the front of the long table, which was almost entirely occupied by mentoring artists and students. Before taking a seat against the sidewall, I greeted the

pair and took a sneak peak at materials they brought to support their presentation. As I watched the presentations, the wide range of ideas, breadth of material, and various levels of collaboration impressed me. It was beneficial to see all the partnership presentations because it provided a more full perspective toward the mentorship pair being focused on in this study. One particular surprise was the degree to which some partnerships chose to collaborate on their projects, with some pairs seemingly not collaborating at all and others collaborating very little. As I left the presentations this day, I considered the benefits of a fully committed collaboration on the individuals within the collaboration.

To visually supplement their presentation, Jessica and Carly had constructed a miniature model of their tattoo shop installation. The model was constructed from cardboard and paper and embodied many characteristics of the final installation, including color scheme, furniture arrangement, and mural design. In addition to the model, the two had prepared a visual presentation to help communicate their inspiration for and development of the installation project. Included in this presentation were vintage pictures of tattooed women and images from Carly's portfolio, illustrating tattooed women. As the pair presented, they spoke candidly about the intersection of their interests and how they had come to settle on this idea. There was ease to the manner in which they presented and spoke with each other about the project. If either Carly or Jessica spoke for too long they would incorporate the other by asking questions or changing direction in the presentation. This illuminated the truly collaborative nature of this partnership.

June 3, 2013

This observation was conducted at the Urban Cultural Center from 6:00 p.m. to 9:00 p.m. We started in Jessica's office, where the two utilized the computer to create personalized business cards for Carly. The design site they used, MOO, enables a user to take their own images and apply them to business cards. Jessica and Carly discussed which images they would use from Carly's portfolio in order to best portray her skill and versatility. Jessica also proposed that they create an additional e-mail address for Carly, using her full name to increase the professionalism of her business cards. Four images were chosen, cropped, and ordered to hand out at the exhibition opening to help promote Carly as a tattoo artist.

After about half an hour we went to the community room, which contained the light box that the two had been working on, to finish their flash transfers. The Urban Cultural Center proved to be a great resource for the working pair—it was spacious with access to different rooms, which contained various supplies and equipment. Since we met last, it was clear that the two had been working independently to accomplish their ambitious installation project. Paint was purchased, furniture collected, and interior walls compartmentally built.

June 11, 2013 Mother's Café and JOANN'S Fabric

This was a special observation because we were celebrating Carly's graduation from high school by going to dinner at a local vegetarian restaurant, Mother's Café. I picked Carly and Jessica up from the Urban Cultural Center at our regularly scheduled time, 6:00 p.m., and headed to dinner. It was a celebratory night that felt as though we were friends enjoying a night out with great conversation. Our interactions were not limited by our common interests in art or the installation currently under construction, but

instead were more intimate as we spoke of our friends, family, and interests outside school and work. With the opening reception less than a month away, this was a nice needed break because the two had been very focused and working hard to ensure that components of the installation were completed according to schedule.

After dinner we ran a few installation-related errands including a trip to Joann's Fabric to pick out material that would cover the counter and various furniture pieces of the installation. In trying to keep with "Carly's aesthetic," Jessica let Carly pick out various fabrics and then the two discussed the durability of each, all the while keeping their budget in mind. While in Joann's Fabric, Jessica expressed concern to me about keeping a balance between completing the proposed installation and the process being fun for Carly. Jessica realized they were working with a strict deadline and had concerns about their installation ambitions coming together. She stated that in her own artistic practice, when faced with deadlines, she can become very focused and committed. Through this mentorship Jessica had come to realize that not everyone worked in a similar style. I found her concern for keeping things fun for Carly endearing and indicative of the nature of the relationship and the overall purpose of Jessica's involvement in the Creative Teen program.

June 18, 2013 Studio Visit

During this observation Carly, Jessica, and I went to the studio space of a local muralist and sign painter, Arthur. According to Jessica, this visit was important for a number of reasons, which included exposing Carly to an actual studio space and obtaining sign painting advice from a professional. Jessica currently did not have her own studio space and thought it was important that Carly see the working space of a practicing

artist. Furthermore, while in conversation Jessica directed a lot of questions towards Arthur's dedication to his practice. He explained the importance of discipline and commitment if one decided to create art as a profession.

Another important reason for this visit was to seek Arthur's advice for completing the tattoo shop's sign and the interior Lydia mural. Jessica did not have much experience painting, especially at this scale, and was concerned about her ability to provide Carly with necessary instruction in order to complete the large sign and mural of the installation. So she enlisted the help of Arthur. Arthur explained his process by laying out multiple commission pieces in various stages of completion. He spoke about foreground, background, and the lettering process. He also pulled out all his materials and went through the functions of each brush, describing what he used each one for and which implement was best for producing various lines. In addition to describing his brushes, Arthur also spoke of his chosen painting medium, oil, in great detail going through the pros and cons of this material and introducing oil mediums he utilized for various outcomes.

July 9, 2013 Installation Week

The week of July 8th was reserved for the Creative Teen installation at the Center for Contemporary Creation (CCC). Creative Teen participants were to occupy the entire second floor of the building and receive designated areas for the placement of their work. I met Jessica and Carly on the second day of the installation process to offer my help and see the progression of the installation. They were hard at work, putting up the pre-constructed walls of the installation, which had been painted and measured into pieces in order to assure efficient assembly. When I arrived, Jessica and her husband were

installing the interior walls while Carly was in the upstairs community room working on the front façade of the tattoo shop, a sign reading “Lydia the Tattooed Lady, Tattoo.” As I approached Jessica, I could see that they were having trouble assembling the interior walls because they were not lining up exactly. Jessica seemed to have a plan and when I asked how she felt about the progression of the installation she assured me that everything was going according to their timeline, which seemed very reasonable.

After checking in with Jessica, I went into the community room where I found Carly sitting on the carpeted floor working over large wood panels that would make up the front façade of the tattoo shop. When I first walked into the room Carly was stenciling in letters with a pencil and ruler, but she soon switched over to the actual painting of the letters. I was impressed by her lettering capability; she was a natural at this process. She was casually using a ruler to make sure the letters would all fit as she penciled them in, rarely using her eraser. Carly explained to me that the letters were a common font used in the tattoo world and, therefore, she had previous practice creating them. Soon she began to paint the letters, which she admitted was more challenging for her because she never really painted before participating in the Creative Teen program. She was using acrylic paint and acrylic-friendly brushes that Jessica had personally invested in and would keep after the project. Carly was very confident as she prepared her black paint, mixing it with water and testing its viscosity. Without hesitation she chose a brush, gathered paint onto it, and proceeded to darken the letters for the front façade of the installation. She showed no hesitation as she pushed-on with the project. Surprised at what a natural she was, knowing through admission that she had not worked much with paint, I asked her if she had been practicing. She said no, indicating that she and Jessica together had tackled the large Lydia mural on the back wall of the installation, and through experimenting and painting with her mentor had become

comfortable with the process. At this point, Carly asked, without hesitation, for my help in holding down the wooden panels to ensure that registration of the letters was accurate.

Throughout this process, Jessica would stop by to check on us and see the progression of the front façade sign painting. Each time Jessica came into the community room, she would give a brief update on the progression of the installation's interior walls. This was to keep Carly abreast of the situation in the gallery and inform her of where they were in regards to time. In conversation with Carly in the community room, she talked about her concern of people just merely passing over her and Jessica's installation without realizing the amount of work that had gone into its construction. She perceived this as a common problem with the work in a museum: the finished product does not receive the respect it deserves because a full recognition of the process is not apparent. I regarded this as her acknowledging how much she had devoted to this process and installation.

The buzz of the CCC was exciting in itself. Not only were other mentorship pairs working together to get their pieces installed, but contract workers and museum employees were working hard to make sure the institution was ready for this weekend's event. In addition to the Creative Teen exhibition, CCC was also very involved, installing the works of a revered, local contemporary artist whose opening reception was to coincide with the Creative Teens' opening.

July 11, 2013 Last Day of the Installation

This observation was conducted on the last day permitted for installation at the CCC. The galleries were much fuller on this day, as everyone was working hard to complete the installation of their work for the opening reception that weekend. Since my

last observation, Jessica and Carly had almost completed the entire installation and were actively engaged in applying the finishing touches. The front sign that Carly had been working on was hung and when I arrived the team was hanging the interior decorations, which included various framed illustrations from Carly's portfolio and flash posters. The flash pieces had been given an aged look by applying instant coffee through a spray and wiping technique, which Carly showed me as she finished the final flash poster. The measurements of the interior walls had not lined up exactly, and the way Carly and Jessica had decided to conquer this obstacle was to cover the gaps of interior wall with laced fabric placed strategically in the corners. It was a nice impromptu addition to the installation that seemed like it belonged there and was an original part of the plan. As I left the CCC on this observational day around 4:00 p.m., the two were communicating about what they had left to accomplish before their deadline of 6:00 p.m. They were confident in their ability to accomplish everything before their time was up.

This was a fun day of observation for me because I was asked for my opinion on aesthetic matters and was enlisted to help complete various parts of the installation. Having expressed gratitude in previous conversations with both Jessica and Carly, they said to me that they now saw me as part of the collaboration, and on this day of observation I felt this to be true.



Illustration 2: *Lydia the Tattooed Ladies* installation shot

July 13, 2013 Opening Reception

This was the last day of observational study and took place at the opening reception of Creative Teen at the Center for Contemporary Creation. As I walked up the grand staircase to the second floor of the CCC, I could see the completed installation against the back wall. The gallery was full of visitors, including mentors, mentees, family members, and various people and artists from the community. I was not expecting such a turnout and could not help but feel the energy and excitement of those involved, and also of the people who had come to see the opening. I headed straight for Jessica and

Carly and watched from a distance as they performed, Jessica acting as a receptionist for Carly, the tattoo artist. Once again, the two were working as a team. They had met earlier in the day to get ready for the opening by doing each other's makeup and tattoo application. Each of them looked incredible and together completed the installation.

As I stood back and watched, I saw visitors peering into the windows that had been cut into the front and side of the tattoo shop. They were curious about what was going on and were waiting in anticipation to get involved. Eventually, I stood in line to see if I could get myself stenciled with a fake tattoo by Carly. As I waited in line, I made eye contact with Carly and she gave me a smile of excitement and pride. They had pulled it off. Once to the front of the line, Jessica informed me after looking at her appointment book that they were booked up and no longer had any available tattoo appointments. I took this reaction as a sign of success. Jessica then began to walk around with Carly's actual business cards and fake rose tattoos to hand out to guests who were unable to make an appointment with Carly.

I was upset that I did not get to speak with Carly during the reception because she was busy performing and talking to friends and family, but it was clear to see that many people came to support her and that she was proud of what she and Jessica had accomplished. In talking to friends that had also attended the reception, they spoke to me about how impressed they were with the caliber of art that was displayed and could not believe that high school students created the bulk of it. In the community room, the CCC had provided pizza and Coke© floats to reception guests. Guests were also provided with a live jazz ensemble. It was a wonderful, supportive reception.

At one point, I looked into the window and saw that Carly was tattooing the Director of the CCC. At this moment, I could not help but remember her hope, expressed early on in our conversations, that participation in Creative Teen would help her to

socialize with various people. Seeing this, I realized that Jessica and Carly's installation was acting as a platform for this to happen. Throughout the day, Carly interacted with various people, including the director, strangers, and family and friends in a close conversational way.

CONCLUSION

This chapter contextualized the study within case study methodology by providing a literature review for the research method and reasons for implementing this design. The chapter continued with a thorough explanation of the specific case investigated in this research, including an introduction to the participants, place, project, and data collection procedures. Within data collection, a description of each observation was provided, starting with the initial observation, conducted on April 29, 2013 and concluding with a description of the opening reception on July 13, 2013. In the following chapter, an overview of data analysis procedures is presented and discussed in relation to this study. Furthermore, interpretive writings and themes that emerged from the research were identified to draw greater meaning from the collected data.

Chapter 4: Data Analysis and Emergent Themes

INTRODUCTION

The following chapter provides a review of literature related to the process of data analysis. Presented below is a description of the data analysis operation supported by six sequential steps involved in case study analysis. Following a presentation of data analysis procedures are themes that emerged through a process of coding the research study's relative data. Coding was used to identify emergent themes, which include various relationship models, practical and personal skill development, and the concept of community created by the Creative Teen program. These themes are presented and discussed within the context of the research in order to make meaningful connections from the collected data.

DATA ANALYSIS

Data analysis is a process undertaken by researchers in order to make sense of data collected in the research process. According to Moore, Lapan, and Quartaroli (2012), analysis means to take something apart in order to examine it in its smallest parts. This dissection is completed in order to draw out and find greater meaning within collected text and image materials. In other words, data is deconstructed and put back together in an attempt to make sense of collected material. Creswell (2009) reports that case study data analysis is an ongoing and simultaneous process for the researcher, in which he or she regularly reflects on collected data and thinks about emerging ideas, while still implementing data collection instruments. The following is a set of six sequential steps, presented by Creswell (2009), to guide a researcher through qualitative data analysis:

- (1) Organize and prepare the data through transcribing interviews, typing up field notes, and sorting.
- (2) Thoroughly read all data to gain a general sense of the type of information collected and then reflect on emergent ideas and the overall meaning of data.
- (3) Implement a process, referred to as coding, to organize material into segments of text that relate to one another.
- (4) Generate and identify emergent themes from the coded text.
- (5) Consider how emergent themes are presented in the qualitative narrative.
- (6) Make an “interpretation or meaning of the data.” (p. 189)

As a researcher, I followed the preceding steps in order to identify emerging themes drawn from the study’s collected data. Coding was the primary step in which these themes emerged. The following is a description of how each of these themes are represented within the collected data.

EMERGENT THEMES

The following section introduces themes that emerged during the data analysis process. These themes are presented as they exist within the context of the research. Emergent themes include the following: (a) dynamic relationship structures between the artist mentor and youth artist such as mentorship, friendship, and a collaborative team; (b) personal development of the youth participant in a number of areas including artistic, social, and professional; (c) the utilization of practical skill sets that live outside the Creative Teen program such as communication, working with others, financial management, time management, public speaking, and commitment to long term projects

and others; and (d) a sense of community afforded by participation in the Creative Teen Program.

Relationships

One of the most prominent themes identified in this study was the dynamic and transformative nature of the relationship between the mentoring artist, Jessica and youth artist, Carly. The relationship was characterized by various and changing roles that met the immediate needs of the individuals within the partnership. Their interactions shifted over the course of the program to include characteristics of a mentorship, friendship, and collaborative team. These roles were interrelated and nebulous at times, making it hard to delineate where one ended and the other began. However, to clearly identify each role within the context of this study, they are presented independently below.

Mentorship

The predominant relationship identified through data analysis was a mentoring relationship. This relationship was facilitated by the nature and design of the Creative Teen program, but was more clearly defined through the partnership's interaction, expectations, and mutual respect of one another. As presented in Chapter 2, *Review of Literature*, mentorship is defined as a one-on-one relationship between an adolescent and a more experienced, non-parental adult. Factors that help to facilitate the development of a mentoring relationship model include the duration of the mentorship, functioning role of the mentor, and the youths' perception of the mentor as a role model (Darling & Hamilton, 1996). Though these factors were never explicitly addressed during interview or observational research, implications of each were present during the analysis process.

The mentoring relationship became most apparent through analyzing observational research and personal interviews with the mentoring artist, Jessica. Moving beyond the evident characteristics of a mentorship—Jessica being an older, non-parental adult with considerably more experience conceptualizing and producing art—Jessica held a clear understanding of the complex and reciprocal nature of this relationship model, and acted accordingly in order to facilitate a mentoring structure between herself and Carly. Through personal conversations, Jessica communicated her understanding of the commitment she had to Carly, as a mentor, and explained her desire to develop this relationship honestly.

From the beginning, Jessica expressed her hope to not only honor Carly's current artistic practice, but also, to note her commitment to honestly representing Carly's aesthetic vision in creating their collaborative installation. Rhodes, Roffman, and Suarez-Orozco (2003), assert that the potential to create an emotional bond necessary to form a mentoring relationship is far greater when the mentor approaches the relationship with respect for the adolescent's interests, abilities, and needs. Jessica did not set out to transform Carly's artistic practice to model her own, but instead she pushed Carly to consider how the two could be integrated to form a multi-faceted, collaborative installation. To me, Jessica's consideration illuminates the respect she had for Carly as an artist and contributing collaborator, which acted as a foundation for this mentoring relationship to develop.

Furthermore, if the mentee perceives that he or she is a valuable component in the mentorship, then they are more likely to seek the advice and opinions of their mentor (Rhodes, Roffman, & Suarez-Orozco, 2003). This was seen through the partnership's constant two-way dialogue, in which they sought each other's advice about particular elements of the installation. During these conversations, Jessica took a genuine interest in

Carly's suggestions and input, which ultimately generated an atmosphere of trust and creative exploration. Through their conversations it was also evident that a mutual respect had developed between the two collaborators. They listened carefully to what one another had to say and often compromised with regard to each other's thoughts or ideas on installation components.

Another action that signified Jessica's respect for Carly's aesthetic and artistic practice was the constant research effort to find supplemental information related to Carly's interests in tattoo and tattoo culture. During a personal interview, Jessica stated, "I want to be able to show my interests in what her interests are and show how they can be fueled in this art context." To do this, Jessica constantly researched and looked for sources or documents that were relevant to tattooing and tattoo culture. This was done so that Jessica could relate to Carly, but also to inform their culminating installation.

Mentorship relationships are also characterized by an element of teaching, in which the mentor is imparting knowledge formally or informally to the mentee. Throughout the course of the Creative Teen program, Jessica was committed to the teaching aspect of a mentorship by facilitating Carly's exploration of new media, techniques, and digital tools. Furthermore, the partnership's culminating project was an art form that Carly was a novice to. Therefore, there was constant conversation throughout the construction process to contextualize performance and installation art for Carly. This was a pointed teaching effort made by Jessica to familiarize Carly with these art forms.

The statement below, made by Jessica, truly characterized the mentoring relationship between the pair:

I want the making relationship to be fun and be something that both parties want to engage in. So, I guess I have learned a little bit about the way that I see myself as an artist and the way that I am willing to or want to share that with another individual, an individual who is maybe not necessarily be looking at me as an equal . . . but almost looking at me as a mentor, someone that they can learn from. There is an element of wanting to fill their expectations, but also, wanting to maintain control over the process in the sense that we have a deadline, we have a budget to spend; we have goals that have to be achieved.

Mentorship was the foremost relationship identified during data analysis, but other distinguishable models, which include a collaborative team and friendship, characterized the partnership as well. Below is a description of how these relationship models existed between Carly and Jessica within the context of their participation in the Creative Teen program.

Collaborative Partnership

A collaborative partnership was defined by the working relationship between Carly and Jessica. The partnership's initial decision to fully combine both their interests and artistic practices to formulate their culminating installation project set the precedent for this relationship to form. The partnership frequently communicated with each other to ensure the installation fulfilled their desire to genuinely integrate each other's practices. Dialogue between the two was open as they asked each other questions such as, "What do you think of this?" or "How can we incorporate this?" They responded to these question types with considerate and thoughtful answers that further signified the collaborative relationship between the two. Furthermore, at various points during observational research, Jessica sought the artistic expertise of installation components that fell within Carly's artistic domain. This signified Jessica's respect of Carly as a collaborating equal in the creative process.

Friendship

There were a few moments during observational research when I realized that at the heart of it all Jessica and Carly had simply become friends. They respected each other by asking for the other's opinions, and truly listened to one another's responses; they joked and talked about things outside their constructed interactions such as school, prom, friendships, relationships, and various other interests. They were considerate of each other and each other's needs and expectations throughout their Creative Teen interactions. The friendship formed as all friendships do, naturally and over the course of time. As they got to know each other, the two artists formed a connection that I believe will exist outside the context of the Creative Teen program for years to come.

There was one observation where the formation of the pair's friendship was particularly apparent. The three of us went out to dinner to celebrate Carly's high school graduation at a local vegetarian restaurant. As we ate, the conversation covered everything except our common connection: the Creative Teen program and corresponding installation, *Lydia the Tattooed Ladies*. Their interactions were natural and conversation refreshing. We sat, ate, and enjoyed each others company as friends do.

Personal Development

Another prominent theme that emerged through data analysis was the personal development of the youth participant in the study, Carly. Various areas where personal growth was evident include artistic, social, and professional development. Below is a description of how Carly advanced in each of these areas through her participation in the Creative Teen program. I do not recognize this list as being comprehensive in recording

the perceived personal developmental characteristics experienced by Carly, but rather as a list of characteristics that were most evident throughout the data analysis process.

Artistic Development

The most prominent area of personal development identified in the analysis process was Carly's artistic growth throughout her participation in the Creative Teen program. Through observation and interviews with the program administrator, Samantha; the mentoring artist, Jessica; and Carly herself, it was evident that not only did her personal artistic skill develop over the course of the program, but her conception of art and the creative field had been expanded through her partnership with Jessica.

Development of Carly's technical skill by exploring and implementing new media in her creative process; exposure to various art forms including performance, installation, and digital applications; and an overall broadened understanding of art in practice were among the identified artistic skills developed through participating in the Creative Teen Program.

The development of Carly's technical skill was most clearly seen through her AP studio portfolio. During the first observation Carly's portfolio was laid out chronologically for review, which revealed the development of her style over the course of the program. The portfolio pieces completed earlier in the school year embodied a transitional quality in which the pieces seemed to be unfinished or in process, in comparison to the more recently completed artworks. Jessica facilitated the artistic development of Carly's portfolio in a number of ways, including encouraging her to utilize different mediums and processes to create her cornerstone portfolio pieces and challenging her to focus and verbalize her artistic interests. Carly stated that Jessica, in

doing this, helped her to develop an overall theme to her portfolio—exploring the concept of modern day beauty through representations of iconic women. In a separate conversation with Jessica, she explained that Carly “really tied down her interests in feminism, her interests in female archetypes, and her ability to communicate this look and this connection” in the development of her portfolio.

In addition to using various new media in creating pieces for her portfolio, Jessica also exposed Carly to digital tools that she used in her own artistic practice. During a personal interview, Carly expressed an interest in digital illustration because she knew Jessica had been working with these processes before she started to practice performance art. Furthermore, Carly expressed that digital illustration was something she hoped to pursue in college, and that being introduced to these tools would be beneficial for her transition into higher education. The first project the pair undertook was recreating and enhancing an illustration completed by Carly in Adobe Creative Suite’s Illustrator. They imported the image into Illustrator and worked together on a tablet to design a “take-away” component of their installation, a fake rose tattoo. In addition to Illustrator, the two worked with Adobe Photoshop to compile and document images for a digital representation of Carly’s portfolio. In working with these digital tools and understanding through Jessica’s practice how they fit within the context of artistic creation helped to foster a broader understanding and appreciation, on Carly’s part, of various art forms.

Contrary to other Creative Teen mentoring partnerships, Jessica and Carly had dissimilar artistic practices—Jessica a performance artist and Carly an illustrator. This disparity challenged Carly to explore and understand art forms that were unfamiliar to her, including performance and installation. Carly expressed to me in a personal interview that before working with Jessica she was essentially not interested and unimpressed with common video displays in gallery settings. However, after working

with Jessica and hearing, seeing, and understanding the concepts behind her work, she developed a greater appreciation for these art forms. Furthermore, the partnership's culminating exhibition was an installation with performative elements. In incorporating new art forms in her own practice, Carly's conception of various artistic mediums was broadened through personal experience.

Social Development

The aspect of social development within Carly had an abstract presence within the gathered data, but nonetheless was a reoccurring theme throughout. In my first conversation with Carly she expressed that one of her hopes in participating in the Creative Teen program was that she would meet and experience new people, including her mentor and other participants of the program. She went on further to say that "through socializing with people and knowing how to work with people, without being awkward" would ultimately benefit her professionally as a tattoo artist.

The individuals Carly communicated with throughout her participation in the Creative Teen program were individuals she may not have otherwise had the opportunity to interact with. She had the opportunity to work directly with an active and engaging professional artist, communicate regularly with this artist about her artistic ideas and practice, and ultimately develop a close relationship with this artist. Furthermore, through this connection with her mentor, Carly was exposed to various other professional artists. One artist of particular importance was a local painter making a living through commissions from handcrafted signs. Carly met this artist during a studio visit set up by Jessica. In this visit Carly spoke to the sign artist about her own practice as a working tattoo artist and illustrator. In addition to meeting professional artists, she came in contact

with various other youth participants within the Creative Teen program. Though the youth participants had common interests and were all participating in the same program, they came from a variety of schools, had various backgrounds, and ranged in age. Learning to socialize with a diverse group of people was a challenge presented by the Creative Teen program.

In addition to meeting various people through the program, Carly's performative element during the exhibition opening put her in a situation where she interacted with multiple people throughout the day. As Carly gave fake tattoos to the exhibition attendees, she engaged them in casual conversation, which is a skill that can be transferred into her professional tattoo practice.

Professional Development

During the course of her participation in the Creative Teen program, Carly graduated from a three-year tattoo apprenticeship and started work as a tattoo artist. There was a concrete instance that contributed to the professional development of Carly as a tattoo artist identified during data analysis. To supplement the culminating exhibition, the two worked together to create personalized business cards for Carly. These business cards were created using photographs of Carly's portfolio pieces that had been digitally enhanced and cropped using Adobe Photoshop. Jessica and Carly worked together to decide which images best represented her work and created a "more professional" contact e-mail to include on the card, using her full name. These were then passed out at the opening to propagate Carly's tattoo practice.

Exercising Practical Skill Sets

Along with identified personal developmental characteristics, there were many practical skills developed and exercised during the course of the Creative Teen program. Many of these practical skills are transferable to everyday experiences and have the capacity to exist outside of the program. Through data analysis, a number of practical skills were identified, which include time management, communication, financial management, public speaking, commitment to a long term project, and working with others. Below is a list of these identified practical skills, as well as a description of how each of these skills was exercised within the parameters of the Creative Teen program.

Time Management

Time management was essential to the successful completion of Jessica and Carly's installation. From the beginning of the project's conception, the partnership developed a time frame to manage its completion. The scale of the project required that a majority of it be completed off site and then assembled during the allotted installation period. The two program participants communicated regularly about the sequence in which particular elements were to be completed in relation to their installation order. Furthermore, both Carly and Jessica worked on various components of the installation diligently and independently to ensure they were completed on time. The pair discussed the development of these independent projects regularly, which established a system of checks and balances that held them accountable to one another. The project required constant and detailed planning and management throughout the entire process.

Communication

Communication played an essential role in the partnership between Jessica and Carly. Not only did their ability to communicate openly facilitate the development of their relationship, it was a fundamental component in the completion of their proposed installation. From the beginning, the two communicated their expectations of their involvement with the program. According to Jessica, during their initial meeting, held at a coffee shop near the Urban Cultural Center, the pair decided they would explore the intersection of their interests to collaborate fully on their culminating project, *Lydia the Tattooed Ladies*. In order to honestly represent each of their interests and ideas within their collaborative project, the two had to establish open lines for communication from the beginning. Furthermore, this challenged both Carly and Jessica to consider their interests and how they related to one another's interests. This communication helped to develop an understanding that would lead to a successful and true collaboration between the two.

Furthermore, the scale of the project within the programmatic time frame alone demanded consistent and open communication between the pair. At the beginning and end of each observational meeting, the partner would communicate about their progression in relation to the allotted time frame of the program, assessing where they were, where they needed to be, and how they were going to get there. Also included in these conversations were updates about individual components that each person was working on outside their set meeting time. Without this constant communication, the completion of their installation would have been difficult within the allotted time frame of the Creative Teen program.

Thinking Financially

Each Creative Teen partnership was allotted a stipend to facilitate the production of their artwork. The money given to Jessica and Carly was primarily spent on materials for the installation and other various items to help Carly further her artistic practice, including a set up to document her artwork photographically; a tablet to create and enhance images digitally; personalized business cards; and a supplemental book, *Bodies of Subversion*, to reference and help develop the conceptual understanding of their culminating exhibition, *Lydia the Tattooed Ladies*.

Jessica oversaw the management of this money, but regularly communicated with Carly about the budget throughout the course of the program. When materials were considered for their installation, the two spoke about various options and their associated cost versus their quality. The budget was constantly considered and revised to ensure they were going to be able to complete their installation with remaining funds. Two examples where the partnership's budget was taken into consideration were in choosing fabric to reupholster furniture for the installation and in deciding on a material to construct the interior walls of the installation. When considering the interior walls, the pair had initially chosen a material that was relatively more expensive because of its durability. In looking at their budget and considering the proposed function of the material, they decided to go with a less expensive and less durable material that better suited their needs. Similarly, when considering fabric for upholstery, they discussed the function of the chosen fabric and its relative aesthetic, whether or not it would need to be layered, and thus requiring more fabric to cover the existing furniture designs. Carly and Jessica settled on a dark lace, which complemented a fabric that Jessica already possessed. This laced fabric was chosen because it was compatible with their existing budget and matched the installation's aesthetic.

Public Speaking

Public speaking was exercised during project presentation day, in which each partnership presented their final exhibition piece to the entire Creative Teen program. Each group was asked to prepare a short presentation in order to communicate their proposed project and ideas to the group. Every group had their own presentation style and utilized various materials to convey their projects and support their presentations. These presentations were conducted in the large upstairs community room at the Center for Contemporary Creation (CCC). Each partnership presented their ideas in front of their peers for approximately fifteen minutes, with a question and answer session that followed each presentation.

Jessica and Carly created a visual component to guide them through their presentation. The visual presentation began with images from Carly's portfolio, which acted as a foundation to communicate the intersection of Carly and Jessica's interests. Carly began the presentation by talking about the body of work she had been creating for her portfolio and verbalizing how these images related to the development of the installation theme. Jessica and Carly's interaction during the presentation reflected the level of comfort established between the two. They spoke candidly about their interests and openly asked each other questions in front of the group to ensure that their project was adequately presented. Overall, the presentation and supporting materials clearly communicated their collaborative interests and demonstrated this partnership throughout the project.

Commitment

The commitment required to participate in the Creative Teen program is significant in itself. Participation in the program alone requires a seven-month commitment to another individual, with a minimum three-hour working session each week. In addition to the commitment made to each other by participating in the program, Jessica and Carly set out to accomplish a large scale installation project, which demanded considerably more time than required by the program. In a personal interview, Jessica stated her initial concerns about the scale of the installation and the commitment required in order to complete it on time. However, Jessica was pleased with Carly's commitment to the project and enthusiasm once it started to come together. The following is a concluding remark made by Jessica that exemplifies her understanding of the commitment she had to Carly:

There is a commitment to an individual who is learning not only who they are in the world, but what they want to be and how they want to continue to pursue their own artistic interests and at the core of it there is creativity in exchange.

Working with Others

The ability to work constructively with others is an invaluable life skill. This is a challenge created by the Creative Teen program that requires commitment to, communication with, and respect for another individual. Through working with others, you are also challenged to work with yourself, and to consider how you communicate and react in certain situations. Jessica and Carly harnessed this skill by working together diligently over the course of seven-months.

Community

The importance of the community that was constructed through participation in the Creative Teen program was identified during the data analysis process. Knight and Schwarzman (2009), define community as an “interdependent group of people defined by a common place, intention, tradition, or spirit” (p. xvi). This interdependent group was defined by their common interests in artistic creation and their collective desire to contribute to a group exhibition held at the Center for Contemporary Creation (CCC). Unique to the Creative Teen program, this community was constructed of artist mentors, youth artists, CCC administrators and staff, and the larger surrounding art community. This surrounding body provided the participants of the Creative Teen program with ample intellectual, human, and practical resource and support to complete their culminating exhibition of art works. As seen through the study’s primary constituents, Jessica and Carly drew from these resources in order to enhance the development of their installation. Jessica’s connection to a local sign artist not affiliated with the program was influential in the production of the installation’s large murals. This contributing artist was excited to be involved in this process and further offered his skill during the installation week. Furthermore, Jessica’s husband and long-time collaborating partner was significant in the development of their work, providing expertise on the construction of exterior walls of the installation.

The community constructed through the Creative Teen program was ever present during the opening reception. The top floor of the CCC was populated by not only current participants of the program and their respective families, but also by past participants of the Creative Teen program and supporting community members. To me, this exemplified the community’s connection to and regard for the program. During the opening reception community members and participants alike congregated to discuss the caliber of various

works. Program participants were not only excited by the display of their final products, but also by seeing the hard work of their fellow participants come to fruition.



Illustration 3: Creative Teen program's opening reception

CONCLUSION

This chapter introduced the process of case study data analysis by providing a list of sequential steps used by researchers to complete this task. Emergent themes from this study were then identified and individually described within the context of the conducted study. These themes included various relationship models that characterized the partnership's interactions, including (a) mentorship, collaborative partnership, and friendship; (b) personal developmental characteristics identified in the youth participant

of the study such as artistic, social, and professional growth; (c) practical skill sets that live outside the context of the Creative Teen program, which include time management, communication, financial management, public speaking, commitment to a long term project, and working with others; and (d) the sense of community developed by participating in the Creative Teen program. In identifying these themes, they helped to answer my central research question regarding how a youth focused community-based arts program fosters youth development amongst participating youth. Not only did Carly exemplify personal developmental characteristics such as artistic, social, and professional growth, she also utilized and enhanced various practical skill sets. In the following chapter, I provide an overview of the study, discuss relevant themes, suggest ways to further investigate this topic, and present why this study is relevant to the field of art education.

Chapter 5: Conclusion

SUMMARY OF RESEARCH

The purpose of this study was to investigate and better understand how a situated learning model contributes to positive youth development, as seen through a youth focused, community-based arts program, Creative Teen. The impetus in conducting this study stemmed from my interests in how various learning environments can help facilitate the attainment and retention of knowledge and, furthermore, how these non-formal environments can foster youth development. To explore this, I conducted an observational case study of the Creative Teen program, developed and managed by a local contemporary art museum, the Center for Contemporary Creation (CCC).

Creative Teen is a mentorship program that pairs twelve professional artists with twelve high school students based on the participants' chosen medium and developing artistic style. The partnerships each collaborate together, one-on-one over the course of seven months, to develop work for a culminating exhibition held at the CCC. To focus this research, the case study was bound to the interactions of one particular mentoring partnership, which existed between Jessica, the mentoring artist, and Carly, the youth participant. Over the course of several months, I attended and observed the activity of the partnership's weekly meetings. During this process, I conducted observational research and supplemental interviews to help answer my central research question: How does a situated learning model contribute to positive youth development as seen through the Creative Teen program?

Creative Teen was chosen as the center of this study because of the program's focus on youth constituents, stated objectives, locality of program activities, and programmatic design align with my personal motivations and professional aspirations.

Additionally, these same defining program characteristics, I believe, help to counter some of the existing problems we experience in the current field of art education.

My personal motivations for conducting this study stem from my overarching belief in the capability of the arts to act as a vehicle to foster change within an individual and their larger surrounding community. This potential for personal growth is particularly important when considering adolescents and the vast amount of physical and emotional development encountered during these years. In my experience as an art educator, I have worked primarily with young adult audiences, and through this I have seen firsthand how art provides a positive platform for self-exploration and expression. With that said, in conducting this research my professional motivations were to better understand and define best practices in youth focused, arts-based community programming. A recognition of this will help to facilitate my career pursuit: to one-day design and implement innovative teen focused programming that provides opportunities for personal growth amongst youth participants.

In addition to fulfilling personal motivations and professional aspirations, this study and the Creative Teen program act as a resource to address and combat some of the problems currently facing the field of art education. To begin, the arts are often considered to be supplemental to other features in the formal education system, taking a back seat to core subjects such as math and science due to qualifying standardized tests. The ongoing debate regarding the value and importance of the arts in formal education paired with continual budget cuts has led to extreme under-funding and in some cases complete elimination of the arts in school curriculum (Augustine, Bodilly, & Zakaras, 2008). This research has elucidated the importance of arts based education in the holistic development of an individual. Not only did the youth participant in the Creative Teen program, Carly, develop herself artistically, socially, and professionally, she exercised

skills that are useful in everyday activity such as divergent thinking and problem solving. Unlike formal education models that promote instructional standardization and information memorization, the arts as seen through the Creative Teen program require that learners engage in the process of knowledge acquisition.

Furthermore, with the decline of support for the arts in publicly funded schools, access to instruction has evolved to incorporate community-based providers such as museum institutions and non-profit organizations. It is not uncommon for these providers to combine resources in order to increase access to high quality arts focused education. This collaborative approach cultivates flexibility in instruction and program design to better meet the needs of program constituents. In concluding preliminary research, I found an ample amount of information defining best practices in implementing a collaborative approach. However, there is a lack of information pertaining to the actual benefits of these collaborative efforts on the participants of programs. This study provides a direct account of how the participants of a community-based youth program are affected through their involvement. It is important to be able to communicate concrete benefits to both current and potential funders of the program in order to ensure continued access to programs such as Creative Teen.

UNEXPECTED FINDINGS

In the process of conducting this study, there were many things I anticipated to find and others I did not. One particular observation I found beneficial was the importance of the degree to which the partnerships collaborated in their planning and work. I understood that the partners, as per program requirements, would collaborate in some capacity on a culminating exhibition. However, I did not expect to encounter the

degree to which the study's focus partnership would collaborate and how this in turn would contribute to the development of both the youth participant and the relationship between the mentor and mentee.

While observing various levels of collaboration amongst other participating partnerships, I realized that full collaboration was a fundamental component in facilitating youth development, as seen through Carly's participation in the Creative Teen program. The decision to fully collaborate throughout all phases of the program defined the partnership's working relationship and challenged Carly to understand Jessica's artistic practice in a way that would translate as her own. This not only developed Carly's artistic practice, but deciding to collaborate fully on their culminating project required Carly to exercise skill sets that are practical in everyday activity, such as working with others, communication, commitment, and time management.

Another valuable reflection that emerged from this study was related to the capacity in which the partnership collaborated. Specifically, this was seen in the role this collaboration played in the development of the partnership's mentoring relationship. The collaborative project was invaluable in providing a platform for the mentoring relationship between Jessica and Carly to develop naturally. I cannot speak to other participating partnerships, but through observing the interactions between Jessica and Carly, I witnessed how a long term, art based collaborative project can help to facilitate the development of a mentoring relationship. From the beginning, the pair decided they would fully incorporate and synthesize both of their current artistic practices in order to create their culminating installation. In doing this, Carly became a partner in the process, in which her thoughts and ideas were equally considered to those of Jessica, her mentor. I witnessed how creating an equal and open environment for exchange enabled Carly to honestly express herself as a contributing member of the collaboration and, in turn,

develop a respect for the ideas, thoughts, and suggestions of her mentor, Jessica. Without this collaboration, I do not think the dynamic relationship between Carly and Jessica would have been as influential toward each other.

Another unexpected and useful observations drawn from this research was the professional development of Carly as a tattoo artist. This was not anticipated because Jessica had little prior knowledge of the tattoo industry and, therefore, I did not foresee Jessica's capability to help facilitate professional development on behalf of Carly. However, Jessica was fully committed to her relationship with Carly, and through this dedicated partnership provided practical advice about Carly's career as a tattoo artist. Jessica was excited by Carly's professional aspirations and helped her to develop a professionalized practice by creating a digital database of her illustrations and personalized business cards to provide to her clients.

RECOMMENDATIONS FOR FURTHER RESEARCH

While conducting this research, a number of questions arose that led me to consider research possibilities to further explore subjects relevant to this investigation. Many of these implications relate directly to the chosen set parameters of the case study. These include the decision to limit the study to observing and analyzing the interactions of one partnership, as well as limiting the observational research to the program's time frame (seven months). However, other research implications, which relate to this study and would be interesting to explore, deal with emergent themes and their potential application in a non-arts focused program.

Throughout the research process, I considered the implications of focusing on one mentoring pair. This was often induced by intermittent observations of my mentoring

partnership, in which they were meeting with the entire collective Creative Teen group. Through seeing the interactions of other mentoring pairs, I considered what was different or perhaps special about this study's chosen partnership? Were there distinguishing characteristics of individuals in this study that contributed to the benefits experienced by both the mentor and mentee and, furthermore, would this research have yielded similar results through the observation and analysis of a different partnership? To better understand these questions and further research the mentoring education model, a study could be undertaken that would change the study's design to include a comparative analysis, in which a researcher would take an in-depth look at more than one partnership.

In addition to increasing the study's participant scope, given more time, a consideration of the long-term effects of participation in the Creative Teen program on youth participants would be useful to explore. The program has been in operation for only a few years. As the program continues, it would be interesting to contact previous youth participants to learn about their lives after completing the Creative Teen program. Did they go on to college? If so, did they study art? Are they pursuing a career in art, and was the choice to do so influenced through their participation in the Creative Teen program? Furthermore, because this research was focused on one youth participant, Carly, I think it would be valuable to reconnect with her in a number of years to recap her transition into adulthood and investigate how her involvement with the Creative Teen program may have influenced decisions regarding higher education and career paths. The longitudinal impact of the Creative Teen program should not be overlooked.

When considering the overall holistic development of the youth participant in the Creative Teen program, I ask myself to what capacity did art and the process of collaborating creatively affect Carly? In other words, would there be potential for non-arts based mentorship programs to foster the same results as the Creative Teen program?

Would personal development, practical skill enhancement, sense of community, and development of various relationship models translate to other mentorship programs that were science, language, technology, or trade focused? Furthermore, if so, to what degree would these exist in other mentorship programs? In reflecting on this question, it would be worthwhile to conduct a similar study of a non-arts focused mentoring program to discern the degree to which the arts contribute to a successful mentorship.

BENEFITS TO THE FIELD OF ART EDUCATION

This study is beneficial to the field of art education because it illuminates the capabilities of arts-based programming to foster the holistic development of an individual. Without having concrete mandated parameters on instruction, programs such as Creative Teen are able to implement various program designs in order to better meet the needs of their constituents. The Creative Teen program design provides youth participants with a mentor to help facilitate creative exploration on a scale that they may not have been previously exposed to. The degree to which the participants are involved in this creative process requires them to explore new concepts, practices, and mediums.

As seen through this research, this exposure not only facilitates personal growth, but it exercises practical skill sets that live outside of the program. In elucidating these benefits experienced by the youth participants of the Creative Teen program, as educators, we should consider the capabilities of extensive arts-based learning and how it translates to multiple disciplines in a formal school setting.

Furthermore, though it was not my intention to define best practices in youth focused, community-based arts programming, conducting this study provided insight into what helps to facilitate a meaningful experience for youth participating in out-of-school

programs. One aspect of the Creative Teen program, in particular, that I believe to generate a positive outcome for youth participants is they are given a voice. They are heard and become choice-makers as equals within the program. This freedom of expression encouraged the youth participants to verbalize their thoughts and ideas, and ultimately cultivate a sense of self. Though this is only one programmatic component of the Creative Teen program, I think this study has the potential to provide insight to individuals interested in youth focused program design.

CONCLUDING REMARKS

This study sought to provide insight into how an arts-based community program employs a non-traditional education model and what the implications of this model are for the youth participants' personal development. By observing the interactions of one Creative Teen mentoring partnership, I was able to discern the effects of program participation on Carly, the participating youth artist. Carly was exposed to her mentor Jessica's professional artistic practice through a mentoring program that was situated in the natural environment of Jessica. This environment provided the mentoring partnership with various resources including digital technologies, documentation equipment and software, artist tools, and exposure to other practicing artists working in diverse mediums. Being exposed to these resources and implementing them directly into the learning process proved to have a considerate effect on the overall caliber of the final installation.

Overall, the Creative Teen program provides a unique experience for youth participants to develop their interests through creative exploration. This program, as seen through Carly's experience, fostered personal growth and youth development in a number

of ways, including artistically, socially, and professionally. In addition to this, Carly also exercised and improved practical skill sets including working with others, communication, financial management, commitment, and setting long term goals. These skills are applicable to everyday life and will continue to live on outside and beyond her participation in the Creative Teen program.

Appendices

APPENDIX A: PERSONAL INTERVIEWS

PERSONAL INTERVIEW: CREATIVE TEEN PROGRAM MENTOR

Interviewee: Jessica

Interviewer: Emily Kelly

Location and date: El Chile Restaurant 7/5/2013

The following transcription is recorded directly from conversation.

EK:

Please begin by telling me a little about yourself, interests, background, artistic-style.

J:

Absolutely, so I became interested in art just from a material framework, you know taking foundational classes in ceramics, sculpture, drawing, and then ultimately at one point I wanted to start using a computer and just for a means of representing things, interest in photography, digital photography and then also video. So, once I got my hand on the computer as a tool it really helped to kind of enlarge ideas and I think that is when the aspect of installation came. So, I still like the concept of drawing things out, planning, and having that first phase and then being able to have a sculptural element or some kind of element of interaction if not necessarily 3D or physical and then that usually plays itself out in some form of documentation with digital media most likely video, sometimes sound and then also, photography as presence of what happened, if it was an installation or like a piece of artwork that was going to be intangible at some time in time. So the performance came from that, and instead of kind of looking at the landscape and looking for things to alter in the landscape or things that had maybe already been touched and just needed to be captured, it was a way to engage body and the artist itself and start incorporating that into a practice and for me that was a little bit of self reflection and kind of thinking about where I am from with respect to the south and kind of new culture regarding southernism and what it means to be from the new south, kind of what that idea is. So there is a big cultural component and geographical component that got kind of wrapped up in that as well, with identity.

EK:

And what is your current job?

J:

Education Coordinator

EK:

So, you are an instructor of Creative Teen program, I'm sorry, instructor-mentor, working with Carly right now, what drew you to be a mentor in this program?

J:

So my interests in the program were from seeing other artists, whether they be colleagues of mine or just artist friends in the community and seeing the one-on-one relationship they were able to form with a younger artist and artists to be. I have been interested in education and youth development and I have taught myself and so right now as an administrator at the Urban Creative Center, I am a little bit removed from that one-on-one experience. Usually when I see children it's because they are in trouble and they have to come to my office and it is not the same kind of experience. So, I approached Hannah and I let her know that I was very interested in the program, understanding that my frame of art work does rely on some computer based things and is kind of diverse and deals with performance and installation but that I would be willing to be paired with an artist who is learning the foundations or something more traditional but that I was very open and I feel like I could still have the same kind of level of dialogue and critical exploration with it. So for me, I guess it was a connection with understanding and communicating what our practice means to me and what it means to that individual, um, that artist who is pursuing it whether it be for a direct career, whether it be for college, or whether it be just for like, an interest. The ability to make and wanting, having the impulse to make something is, I think very key and I wanted to be able to share that process with another individual and collaboration is something that I already do in my own art practice on a regular basis so I thought, that to engage with a younger artist in that way would be very easy for me to do and something that would be greater than the some of our parts, it would be this more rewarding experience that we could share and ultimately exhibit, which is great.

EK:

Were you nervous about collaborating with someone that you were paired with and is not your normal collaborating partner?

J:

I wasn't so much nervous about the collaboration because I am very open and sometimes want to seek additional collaborators and support and so, I was actually very excited about that component. I was nervous about probably relating, you know, relating with a younger individual, somebody that is going to be about a decade younger than me. One of the things that Carly noted on her application and has always stuck in my mind and that I pulled out of it from the first time I read it is that she wants them to be cool. So you know there was a level of pressure, in that what does cool mean now? I felt like I was cool in high school, but what does that mean now? And you know, having other kind of day job requirements, 40 hour jobs, things like that, making sure that I was going to be

able to provide enough space and concentration for that relationship to develop. But, the nervousness wasn't so much the collaborating with her but just being able to connect. The first meeting that Carly and I had, that is what we did, we went and had coffee and we just chatted and got to know each other and I think we carried on the conversation for about 2 hours, 2 and a half hours, and that was great. I think that it really allowed us to break through and you know, first time meeting each other outside of the context of the museum. And, so that was good, I think that set a tone of like, at least a shared understanding and shared experience and we actually generated lots of ideas and asked each other lots of questions. We both committed to wanting to collaborate together in that meeting, we knew that others in the past had exhibited separately but we knew that for our expectations on both ends were to collaborate together. So once finding that out, that was great.

EK:

So, you spoke about your first meeting with Carly, tell me a little about your weekly interactions throughout the program and how your collaborating relationship is and your working relationship?

J:

Yeah, we um, I can be a little structured, well probably not as structured as I like to think I am, but I like to take a structuralist approach to art making and sometimes that can turn it more into work instead of exploration and fun and for me, I take pleasure and joy in that work process. But, in working with an 18 year old I wanted to make sure that she wanted to come to the meetings, you know, we have got to keep it upbeat. So in the beginning, we tried to do a lot of sharing, I would find some videos, and try to immerse myself or at least do some preliminary Internet research in tattooing and tattoo culture and try to understand it now for what it is and what Carly is taking from it and what her interests in it are. There are so many videos, and by videos I mean TV shows, that are kind of docu-dramas about tattoo shops and there is all these contests about who is the best or who is the worst tattoo artist. Anyways, they go on and on and I am not well versed in them, but I know that Carly is familiar with these. So, I really tried to find materials that we could share and talk about, so we would watch some things and I'd introduced her to some artists like Cindy Sherman so we could talk about identity and what performance means and photography and those kind of things and I found some really great short films on, or little artist documentaries, on this wonderful artist Valerie Vargas. She is a tattooist in London and she went through an apprenticeship and was interested in drawing when she was younger and now is a tattooist in a shop and she actually works, not in direct collaboration, but she works with her partner and so they work in the same shop across from each other. So, there is this interesting kind of collaborative dynamic that goes on there and so, I think that was kind of one of the videos that for me, kind of connected the way you can view tattoo culture and tattoo as an art form and Carly, definitely sees it as being her expression of art. So I think I was just trying to create mutual respect for what you do and making sure it was a safe

environment. So we did a lot of sharing and I guess the first project in art making that we did was actually digital, she would show me her sketches and sketchbook and what she was working on and told me how important roses are in the tattoo culture. You have to be able to do a couple different versions of roses and just prepared to whip them out of your backpack because people are going to ask for them left and right and it is an expectation in that culture and that practice. So, we took some of her roses that she was working on, scanned them into the computer and put them in Illustrator and she was able to, at first we worked together but, at the end she was fully doing it herself, working with a tablet to draw over her outlines, trace it, fill them in with color and work on shading. So that, we probably took about a month to work on that project, once a week, so 12 hours total. It was nice because it was this consistent thing we were doing and we would do it in addition to looking at other things and researching and I would do general google searches and image searches for the visual culture of tattooing and what is the most hilarious thing, what is stuff that is taken most serious, you know just finding this range of what we were going to explore. So yeah, that was a great piece that became our temporary tattoo that we now have 300 of. I guess just to also continue on that, towards the end, maybe about midway through, Carly was working on her AP portfolio and so she was very honest with me about the deadline and the pressure that she was under to complete that and so we dedicated probably the middle portion of our practice for her to have time to work on that. So I was making sure she was getting certain ones done. And then, she needed to document them for the purposes of submitting them electronically and so that was great because I have experience in that. Usually, mine is a little more installation oriented but, the flat work is a little more challenging to document so, we set up a DIY little photography setup. We were able to purchase the materials for under \$75. She was able to keep them and take them home with her so she can continue to document her work. Yeah, we used her camera, she had just gotten a digital camera for herself, so we used her camera so she'd be familiar with the functions. I showed her how to set white balance so she could make sure she gets the right tone for her images. Then we did a little bit of photo editing in Photoshop just to kind of bring them up the subtlest bit. We wanted to make sure that we were enhancing the photos but not altering them in any way. So that was great, that was probably about midpoint of the process. Towards the latter half we had early on committed to this idea of a tattoo shop in the Center for Contemporary Creation and now it was committing, fully committing to this idea, realizing what it was going to take to do it and then kind of setting up execution mode and we still would share things that we would find together, but now it was a little more geared towards "Hey, look at these women who are tattooed, what do these historical images mean?" and starting to talk more about the intention and aesthetic behind the shop was going to be and so, that was great. That was a lot of marrying of different elements that had kind of started and had started to come to fruition. Understanding her aesthetic and exactly what she wanted and where she was coming from, I felt like I had to kind of tease it out of her a little bit so I would ask questions at the end of the meetings and then kind of let her sit on them and then follow up and so it was good. Once, that kind of clicked and we found the research, *The Bodies of Subversion*, and saw that there was this

kind of historical analysis of what these women mean, these tattooed women in history we kind of touched onto that because of Carly's interest in feminism, so that worked really well.

EK:

What have been some of your personal goals as a mentor?

J:

Yeah, my personal goal first and foremost was the collaboration, to make sure that it was collaborative process in its approach and execution. So, I feel like that has been fulfilled and I am very happy with that, very pleased with that. I think I personally wanted to make sure that I was showing and sharing with Carly some of the practical side of making art, especially art on a larger scale because my understanding from Samantha before going into the program is that Carly had worked smaller previously but, that going large was something that she had expressed interest in and could maybe use some support and development in. And so committing to an installation, a tattoo shop that was very big and so, even though it is comprised of little pieces, there are still elements of it that are very large. The 8' X 8' Lady Lydia mural, that would definitely be one of the goals that I wanted to fulfill or at least assist Carly in fulfilling. For me, it was in making sure there was an honest relationship. I didn't want there to be a lack of commitment shown on my end, I wanted to fulfill the commitment requirements, not necessarily so that Samantha as an administrator is pleased, that is a great by product, but that Carly is fulfilled with her experience and her engagement and she really feels like there is somebody who is interested in this and not just doing it for their own opportunity to have some success. So that was really the goal, was making sure that we had a two-way dialogue, a sharing, and that was going on and I figured that with those intentions that a relationship would form and I absolutely think that one has. We felt pretty comfortable with each other at the beginning and that has just only continued and it's just nice, it is very nice.

EK:

So you mentioned a personal goal of yours for Carly was to be able to work larger scale and develop her current artistic style while keeping something that is very much her artistic style by implementing the tattooing. Do you have any other goals or hopes for Carly in participating in the program?

J:

I think she is at a really nice and unique place right now. She has graduated high school, she has attended and been successful in these AP art classes. And so, art is very much integrated into her life and was very much a part of her high school experience but very early on she told me that she wasn't interested in college or a BFA program or anything like that, in part due to financial constraints but, also just because she sees herself entering into that tattoo environment. I think that is great and really tried to express to her that she is in a really good place because she has a job that she cares for and that she has

guidance and support, with both from her parents and her tattoo instructor, which is now her boss and shop mate. So for me, I wanted to encourage education and school and continuing to pursue it but I didn't want it to be pushy like I'm your mother or something. So, she did express to me that she had an interest in video game design and so that connected to me immediately from my background in digital arts and so that's why our first project was on the computer base, in illustrative. And so, I wanted to share with her that there are these other means and other tools than just straight illustration. If you are looking for other kinds of fulfillment and also, outcomes as far as job opportunities. She is great at it she now has a tablet that she got that for graduation. She has sent me a couple of illustrations that she has been working on at her house with the limited software that came with her tablet. She likes to play and she is of a generation that is very familiar with digital tools. So she will be taking classes at ACC, which I encouraged. If her parents are going to support that then in school costs or in metro costs are very cheap and I take continuing education courses just to keep up with my own practice on the side in digital media from ACC as well so I know that the classes are technical and enough quality so, I definitely encouraged her to do that and to not drop education. So she does plan on enrolling in some of the visual communication classes. I think she wants to take some of the design stuff in the beginning, which I think is probably really smart. Then maybe check out videos and art, her interests are in creating character development and aesthetics and that kind of environmental design for video games, which I have seen their department at ACC and I am kind of familiar with that crowd and you can come from an aesthetic perspective, but more than not the video-game industry is heavy with coders and a lot of back end designers and they need someone to bring those graphics and aesthetics to life. So, I think she has a really nice eye and some of her female characters that I have seen her draw to me, could definitely be realized in the third dimension, fourth dimension for video games. So, I am excited to see where that goes and I am going to keep up with her about that.

EK:

Other than her change in perspective about education, have you seen any other changes in Carly throughout the program?

J:

Yeah, probably just the idea of work and how much dedication it does take to realize an idea, especially with larger scale projects. With her AP project there was very much this "okay, I feel under pressure" and she would communicate with me about it and "I only have this many weeks and I have twelve more drawings that I need to do." So, I was there as another element of encouragement and you know she has some really strong females in her life. As far as roller derby goes, her mom is a great encouragement. She has her boss Karen who is a mentor in the area of tattooing, her AP teacher who she has been with. So, she has lots of really strong female figures in her life. I only hope to become another role model in that sense, kind of help guide her through these formative years. So, seeing her turn eighteen within the first two weeks that we met and seeing her go

through this challenge of finishing this AP portfolio which is supposed to be some of her best work that is going to be graded and evaluated on a large scale. Seeing her rise to these challenges, help her document them, and kind of seeing them in that well, they were already realized in a physical sense, but once you kind of see them out there and documented it elevates them a little bit. So it was just kind of seeing her meet these mile stones and meet these goals that she had personally had. It is good because she had to put in the time and the work and just us meeting on a regular basis was time and work. So, I think just being able to encourage her in that area, I definitely saw her fulfill some of those personal goals. Now that she has been able to get a car and has her driver's license you know, there are all these areas where she is like, she already had an adult approach, which, I thought was great and she is very realistic. There were some areas where . . . (laughs) she is a high school student and therefore, is enjoying prom and all of these other great things too. So, it was great to see those two form themselves and to see where she is going to be going. Now it is really interesting to see her consider "oh, I am out in the world working and how am I going to get money for gas?" There are all of these different areas you know, she has definitely grown. I think there was a point where I was not concerned, but just wanted to confirm her level of commitment about the scale of what we were about to do and understanding that I can get fully behind it and work and I know that I can pull it off, but that it is going to be stressful and if I don't have full commitment from her, like realizing the scale and how much time it really takes to put it all together, than it was going to be much harder. My interest was not to create a tattoo shop without her participation because the aesthetic was coming truly from her. So, once she had given full commitment it was great to see her fulfill it. Reassure me that yes, we are indeed going to do it and it's going to be a truly collaborative effort. Every once in awhile, I'll send her a text and ask her "do you think we can meet to do this, and when would be a good time?" and I think she is going to say "oh no, I don't have time to, I have XYZ going on." She does have a very busy schedule, but she always texts back and says "yes, I can do it." and there is this level of enthusiasm about the work because there is this product and this vision that has come together so, that has been great.

EK:

What would you say are Carly's artistic strengths and weaknesses and how are these balanced with yours?

J:

Carly has some really really great strengths that I was able to see off of the bat. She is a great renderer. Usually, she can take inspiration I think from life and from photographs, and certain poses but she has an ability to make aesthetic decisions and just feel very confident with them. One thing that I noticed is her ability to render female poses is tremendous. I am not necessarily a drawer that way. I approach things I think from a very rudimentary, modular, kind of how can I dissect you and figure you out and then maybe rearrange you or put you back together kind of way. So, I use drawing to have to communicate a particular idea so it is always used in the process, usually in a

collaborative kind of way but, to just render, draw, and create a composition the way she does is . . . would be a weakness of mine because I just don't put in the time to dedicate or do that. To see that she just has this natural talent and to see the images that she put in her application when the program started, so those final concentration pieces that she is finishing for AP, about half way through the process, beginning of May end of April time frame, they were really great. So I would say a weakness that we both share is probably time management, just general time management and how to, I wouldn't even say priorities, it's just hard because we wanted to get to know each other, so there is this social element to it, but then we are proposing such a large idea. So we have some things that we are still working on right now that probably should have been done a couple of weeks ago, but it's a process and it works itself out. So yeah, I would say time management is something general. But, I think on the aspects of budgeting and being consistent in and updating on a regular basis and having that kind of communication about the artwork, I think that has hopefully been a strength that I have brought to the table because I definitely reiterate things, and go over and confirm and make sure we are still on the same page to make sure things haven't changed. If I have changed something I make sure I am letting her know that I am thinking a different direction and getting her feedback and so, that dialogue about what work is necessary to make it stronger is hopefully something that I have brought to the table as an artist. Also, showing her that sometimes you don't know things and you can figure it out. You don't necessarily have to know every technical process to be able to utilize it in your art. And that is something that when I was in early undergrad and was surveying all of the different types of modes of art making, even what was being offered in the classroom, I immediately wanted to know what else was out there. So, for me there was an interest in using things that were found in the environment, things that were available, things that weren't traditional for art materials, just pulling from anywhere and also, using the computer as an artist tool, a tool to make things and also a tool for just producing visual images itself. So, I think that showing her sometimes we don't exactly know how it is going to happen and that is okay, we can pull up Google. We did lots of Google searches to see how does this work? Even when we were working on illustrator on the tattoo design, there were certain things that I don't use, I don't use the blot tool all of the time for drawing because I usually do different types of graphics and so when it came to needing to use that for the shading of the leaves and the flower rose petals and things like that, we just pulled it up to figure it out, it's not a big deal, we are going to spend fifteen minutes and learn how to do it and we will be able to move on. And so, that element of understanding as an artist, you don't have to know everything always, you can learn how to make certain things. There are tutorials out there, tools, there are other artists that you can seek out and try to learn from and then ultimately there is experimentation and process. So, it is okay to want to do something even if you don't necessarily know the means in which you are going to get there. And so, that is where planning and exploration happen.

EK:

How have you seen Carly's artistic skills change over the course of the program?

J:

Yeah, they have definitely improved. She has gotten more confident and specific with her series and body of work that she is developing. Which, for me, is a concept that really didn't click until I was up in my upper development courses in undergrad where I had many professors who were pursuing and questioning what concept is. "What is the concept?" "Why this here?" "Why that there?" You know, how do these relate and communicate to one another. She got that, and the tattoo illustrative quality was always in her work and that to me is very clear and I understand why, but the compositions became more specific in their content and what they were trying to communicate and her statement itself, which she had to put together for her AP portfolio, it was good. She sent it to me and I gave her some grammatical edits and sent it back to her. And, it was perfect, the timing of it was great for Creative Teen too, because we just had a workshop on producing bios and statements and stuff. I knew she was going to need to do that for her portfolio, she just really tied down her interests in feminism, her interests in female archetypes, and her ability to communicate this look and this connection and this stare in these female figures and they're gorgeous. So, even though she wants to make these heavy weighted statements or that is where they are being fueled from or by, they are gorgeous you can just get lost in looking at them. And, she started using different processes, she didn't have any markers at the time, the majority of it was colored pencil, so we got her some prisma-color markers and so she started to use those and blending those with the colored pencils to get some more texture and more vibrancy and so that was working out great. Her ability to choose line quality and color use is very strong. So I think the ultimate relationship between the foreground of the images, which in the previous earlier versions I had seen were just kind of floating either leg parts, or bodies or skulls, they weren't grounded to the composition, that is the success and the development that I saw in which, she really started to ground her images. She was interested in placing tattoos on these female archetypes, drawing them on their bodies, and then having them bleed into the context of the background. So, there is this nice relationship between foreground figure and this kind of play that was happening, that I thought really finalized the pieces. Where as the other work, could appear as maybe it were unfinished. So, I think that style developing was really great. She played around with some transfer pens to add some elements in the background to which I thought was extremely successful. When she wants to try new things, she is excited about them and she is able to just execute in a really sophisticated way, which is really impressive for someone who is still figuring out their interest in art. Her statement was great too she had some solid lines in there. She created her own mini-body of work and when we did the presentation, it was so exciting to be able to have her be start the presentation of the tattoo shop with her body of work. You know, this is what Carly has been working on, these are the women that she wants to make a statement about, these are these other images of women who were tattooed, when it was more taboo and we are interested in the historical legacy of that and so this is what we are proposing to do. So, I really started to see these connections being made and I think she feeling very proud of herself at that point.

EK:

Do you think your work with Carly has influenced your artistic practice?

J:

I think it has influenced my practice in the sense that my current collaborating partner, it's not that we have a formula, we just have a certain understanding that we work unconsciously in this kind of way, for better or for worse. I think collaborating with another individual, but still with the same kind of level of intensity and closeness has opened me up to consider the way that I communicate and the way that maybe I have taken for granted in the past with my current collaborator. And so, I would say, also like a little bit with assertiveness, but not necessarily with an aesthetic vision because I wanted that to come from Carly, but just making sure that we were hitting those marks, and knowing if we aren't here by this week then we are going to be both very stressful with each other and we are going to turn it into that art as homework not as fun kind of moment. I really didn't want it to get there because I want the making relationship to be fun and be something that both parties want to engage in. So, I guess I have learned a little bit about the way that I see myself as an artist and the way that I am willing to or want to share that with another individual, an individual who is maybe not necessarily looking at me as an equal, I am hoping, but almost looking at me as a mentor, someone that they can learn from. So, there is an element of wanting to fill their expectations, but also wanting to maintain control over the process in the sense that we have a deadline, we have a budget to spend, we have goals that have to be achieved. So, I learned about, not necessarily about my own personal aesthetic, but I learned how to communicate how to make something that is installation, that is performance base, but that aesthetic is coming from a whole different area. That also taught me again, how to do visual research. I am kind of stuck in my own interest, what southernist means and identity culture is, and identity politics, and there is other things and other thing I want to make, but there always still coming from that certain idea like "what are these objects?" "What are these ideas?" What are the ways we communicate culture that relate to our identity and understanding of one another and so, to be able to take that same kind of idea of this really strong culture, which is tattooing, and really feel that I have been engaged in that culture for fifteen years myself and try to communicate that with someone who is currently learning to be a tattooist, and feel like it is legit what I am bringing to the table you know, things that are going to be interesting to her, was a challenge and something that was good and got me excited about something that I don't usually get excited about in art. You know, it got me excited about it. One of the more recent things that I sent to Carly was there apparently was this tattoo Barbie that came out in the early 2000s and it was a Barbie doll that was tatted up, she had pink hair I believe and she had the leather, leopard print leggings and it was this whole like, from Mattel, a legit Barbie that is collected and I thought about buying her one, except for it was like \$200, so way too expensive, but I sent her the link and she's just like "what the hell, I have never seen this before, this is the coolest Barbie in the world." These little things where I think, how far can I dig, you

know? I want to be able to show my interests in what her interests are and show how they can be fueled in this art context. So again, I take for granted that me and my partner work in this collaboration, we work with these ideas on a regular basis so they are always kind of there as this foundation. So being able to seek out and find, meat, material meat on a new idea was great.

EK:

I think that you have answered all of my questions, is there anything else that you would like to add?

J:

I guess just in general, I think that what the Creative Teen program is doing is extremely important and from my understanding is from an NEA grant, which I think is great. It is a kind of relationship and context that I don't think could be provided in the school setting because of the nature of education. And the one on one is really important. There are some things about the program and given the scale that Carly and I worked at, we probably could have met a little more often in the beginning although, I was very busy and so was she and so, our meeting schedule was actually really great. We knew from the beginning we were going to make a commitment to Monday evenings being it and she was phenomenal about that. I heard some of the other mentors having some issues in that area and no problems with Carly at all, she was fully dedicated. But, I don't know there could always be more time, more money. But, all and all it is a great program. I would love to go through it again. I think that Carly really respects it and actually probably about two or three weeks ago, we were walking to get coffee before, and this is like in crunch time when we kind of established okay, this is what we are doing and this is what has to get done, and we put our calendar together, we were kind of walking after making some photocopies of some flash pieces she was working on and both shared you know how this program has impacted each other and how we are very happy that our relationship was able to form because of the constraints of this program and that was great. It is one of those things that you don't get an opportunity like that unless you are put in that frame work and so, that is important, I think it is important for youth to have those kind of experiences. And it is in a nontraditional way which I think is perfect for art because it is not just a service learning project, it is not something that is going to be viewed as volunteerism, but there are elements of that kind of built into it, which are great. There is a commitment to an individual who is learning not only who they are in the world, but what they want to be and how they want to continue to pursue their own artistic interest and at the core of it there is creativity in exchange and I think that is great and I support the project 100 percent.

PERSONAL INTERVIEW: CREATIVE TEEN YOUTH PROGRAM ATTENDANT

Interviewee: Carly

Interviewer: Emily Kelly

Location and Date: Urban Cultural Center, May 6, 2013

The following transcription is recorded directly from conversation.

EK:

If you don't mind starting by telling me a little about yourself: your interests, where you go to school, your age, and extracurricular activities.

C:

Okay well, my name is Carly, I go to school at Brown High School and am in AP studio art, just finished my portfolio and outside of school I like to play roller derby and I am an apprentice at a tattoo shop and that's pretty fun. And that is pretty much it.

EK:

Can you tell me a little bit more about your apprenticeship? How long have you been working at the tattoo shop?

C:

I started in July, like the summer after my freshman year, so I guess it has been like three or four years. The guy who tattooed my dad, his apprentice was my boss. So my boss's teacher tattooed my dad. So that is how my parents knew her and they asked her . . . they told her I was interested in tattooing and they just asked if I could come in one day and just kind of like hang out with her and she ended up liking me and so, I got to come back.

EK:

Is that where your interests in art began?

C:

Yeah, well I mean my parents were always pretty into art stuff. My dad is a musician, they aren't like visual artists really but they are still really into it. So, I was just kind of surrounded by it anyways like posters and sculptures and things like that and then, my parents had a lot of tattoos. So, that was just kind of normal for me, I guess. For people to have a lot of tattoos, that's not weird or anything like that. Yeah, and then I got more interested in it as I got older because I was like well, "how does that happen?"

EK:

Okay, great. So, you have been participating in Creative Teen for a couple of months now. How did you hear about Creative Teen and what drew you to this program?

C:

Well, I was in just the regular Young Creative Teen program; it was like last summer, right? In 2012. And, I heard about it through there and I liked the dynamic of the Creative Teen and I heard about the whole gallery thing and the mentor and I wanted to have that experience so, I signed up.

EK:

So, the idea of possibly exhibiting in a gallery space and also working with a mentor is what drew you to the program?

C:

Yeah, because I didn't have any idea what I wanted to do anyway, so I was just like "I am going to sign up for it." (laughs)

EK:

Your mentorship with Jessica, is it similar to your apprenticeship that you have at the tattoo shop?

C:

Kind of, it is in the same in the ways that she teaches me things that I don't know about like Jessica teaches me about digital stuff and just her general knowledge of things. My boss, my teacher, she teaches me about tattoos and the skill and the technique and things that I don't know about. But, it is different in the way that Jessica and I are like friends, me and my boss are friends but, me and Jessica are friends and its not as serious because my career doesn't necessarily depend on like doing things that Jessica says even though I do it anyway just because, you know.

EK:

Yeah, ya'll maybe operate more as a team?

C:

Yeah, yeah, as for my boss, she tells me what to do and I do it and it's like, a discipline thing at first and then you become more friends. At first, I was totally intimidated by my boss and I had to clean everyday and do all of this really hard stuff and now we are more like close friends.

EK:

You kind of talked a little about this earlier, about wanting to exhibit in a gallery space and working with a mentor were some of the things that intrigued you about Creative

Teen, were there any other things that you wanted to get out of participating in Creative Teen?

C:

Just for the experience and meeting new people. Just because I figured I'd meet my mentor, whoever it was and we'd become friends so I thought that that would be a good thing for me to do and get help from other artists

EK:

Other than Jessica, have you met a lot of new people through this program?

C:

Yeah, I have . . . through Young Creative Teen and Creative Teen. A lot of them are really kind of shy but, when you actually sit down and talk with them, it's cool.

EK:

Tell me, I guess, a little bit about your weekly meeting with Jessica? Where you meet?

C:

Yeah, we usually meet here. I think the only other time we met somewhere else is when we first had a meeting which, was at a coffee shop. But, we usually meet here. Lately, we have just been working on my portfolio stuff. Like, I have been working on my portfolio stuff and she has been looking around for ideas for the gallery, for the performance and but, we just . . . other than the portfolio we have been talking about the gallery. Sometimes we will get coffee or something like that so, it is pretty casual . . . and we just hang out and play music.

EK:

Cool, that's awesome. How has it been collaborating on your installation for the exhibition?

C:

It's been pretty easy, we both have ideas, and we're like "yeah, that is a really good idea" and stuff like that. I think right off the bat we were like "we should do a tattoo shop" and we just went from there. So, it has been pretty easy I guess, we just agree on a lot of things.

EK:

Have you seen your work and your thought process about creating your work, have you seen it evolve since you have been working with Jessica?

C:

Yeah, I think so. She really helped me out with the idea, like the theme behind my portfolio, like my concentration pieces. And so, we had talked about it a little before I had to start slamming myself for the deadline, so she helped me by kind of pulling everything together and making it related and like semi professional so, I would say so.

EK:

And what was the theme of your portfolio?

C:

It is like introducing a new form of beauty and discovering a new kind of modern women through iconic women like Amelia Earhart and Cleopatra.

EK:

How would you describe your artwork before you started Creative Teen?

C:

I guess my art like, during the summer time I was just doing whatever came to my mind and it wasn't really related and then school started and I got into Creative Teen. Everything just kind of became the same style somehow and I don't know, I have no idea how that happened . . . maybe, because I am just more surrounded by art and like Jessica was helping me figure out the ideas and things and I was asking her "Is this a good idea?" or "It this dumb?"

EK:

So, she helped you formulate an artistic style?

C:

Yeah, she wasn't actually doing it for me but she had positive constructive criticism.

EK:

What else would you say that you have learned from Jessica so far in Creative Teen?

C:

I have learned a lot about as far as mixed media artists, the digital kind of things, she does performance art with videos and things like that. At first, I didn't really like it because I wasn't educated about it and usually when I see a video in a gallery I think "I don't really want to stand here and watch this," but now that I know and have heard her ideas and have seen some of her stuff I realized it is cooler than I thought.

EK:

What do you hope to learn from Jessica before the program is over? Do you have particular end goals for yourself?

C:

Yeah, when I first started the program I wanted to get more introduced to the digital illustration because she told me she was doing that a few years ago before she got into the performing art. So, I still want to that. I still want to learn how to use a tablet so I can get ready for college.

EK:

Using digital drawing tools, are those implemented at all, do tattoo shops use stuff like that at all?

C:

As far as I know, no. I only know one other artist . . . I don't know them personally but, I bought one of their art books at a tattoo convention and I go to his website and stuff and he is the only person that I know that uses digital but, the thing is that he draws it first and then colors it in digitally and he doesn't do that normally it was just like a rare thing and so I am kind of interested to see what will happen with the digital thing because usually tattoo is traditional . . . you draw something and you color it without using computers. You do it yourself; it comes from your brain. So, I really don't know any other artists, I am sure that there are some out there that use digital but, I don't know.

EK:

Do you find that your work here helps you as a tattoo artist?

C:

I don't really know because . . . I mean, I would say the only way it really helps me is through socializing with people and knowing how to work with people without being awkward. So, that is good. Just because the dynamics are so different, I am not sure if being here helps me be a better tattoo artist. But, I don't care because I really like doing both of them.

EK:

Is that something that you want to pursue as an end all career or do you have other career aspirations?

C:

Yeah, I do want to be a tattoo artist and I do want to do that full time but my parents would really like me to go to college so I want to get into the digital thing because I am still kind of interested in game design and character design and things like that. So, that is why I am interested in wanting to do the digital thing. So I could learn how to do it so I don't look dumb when I go to college.

EK:

You have to start somewhere.

EK

I'm sorry, I know that you have told me this but you are a senior?

C:

Yes.

EK:

So, you are graduating?

C:

Yes.

EK:

Have you made college plans already?

C:

I went to a college visit at the Austin Art Institute. It was really nice. It was a cool college visit. You went up to the front desk and told them what you were interested in and they would separate you into groups and tour you around to wherever the classrooms were that you'd be taking. But, at first I thought I was interested in graphic design because I had the wrong idea of what it was and I went on the tour and "I was like . . . man, I don't want to do that, I should have picked game design because I know what that is." I do want to go there but, I am going to go to ACC first though because AAI is really expensive, especially because everything is digital there. Technology, it is just really expensive. So, I was just going to go to ACC and transfer my credits and take the classes at AAI that ACC might not offer.

EK:

Do you find that participating in Creative Teen affects you in other aspects of your life?

C:

Well, I do feel a lot more surrounded by art, like I said I feel like I know more about it and am just more open to things, you know? And it helped me think in a more broad area as opposed to just tattoo stuff or just fine art stuff.

EK:

All right, well, that concludes my questions. Do you have anything else that you would like to add?

C:

I do, it is really cool, and I am glad that I get to do this. I am really excited for the opening and installation.

PERSONAL INTERVIEW: CREATIVE TEEN PROGRAM ADMINISTRATOR

Interviewee: Samantha

Interviewer: Emily Kelly

Location and date: Quack's Bakery 5/3/2013

The following transcription is recorded directly from conversation.

EK:

Please begin by telling me about the Creative Teen Program.

S:

Okay, Creative Teen is a program that pairs 12 exemplary high school students that typically may not of had a lot of access to arts opportunities for a variety of reasons and we pair those students that have already completed one semester of young artists with 12 artists mentors located in the Austin area. The basis of the program, the basic structure of the program is a seven-month long collaborative mentorship and that involves the student meeting with the mentor in their artist's studio once a week for seven months also coupled with group meetings that occur as a whole group with everyone as well. So it is a combination of individual meetings and then meeting as a whole group of the program. The program then ends with an exhibition of the collaborative works in the summer.

EK:

How would you describe your involvement with Creative Teen?

S:

My involvement with the Creative Teen Program is that I manage the program and execute the program as well. So, my role is to basically recruit students through the young artist program, to interview students through applications, and then to choose students. Then from there, I recruit artist mentors and pair them based on the students that have been selected. Any kind of also, budget, sort of basic prepping for the program, I also will execute as well. Then, I implement the program. So basically, planning the group meetings, planning out the structure for the program leading up to the exhibition, sort of helping coordinate at least getting all of the artworks in and working with all of the artists and being the primary contact throughout the program for all participants as well.

EK:

So, you said that you were responsible for recruiting the students and mentors. What is your criterion for choosing the students? How are students selected?

S:

Sure, it is sort of open in a way because every student is different, but what I am most struck by was students' ability to commit for a long-term project, if they have had a good record at least in showing up. Having good communication is really the basis for all of that though, if the student has good communication, in terms of their willing to talk to you, they've made contact with you . . . if they're sick, they call. Little things like that. It really does depend on the student, as to sort of what indicates good communication. But basically just that they are letting you know what is going on, if they are interested, sort of gauging that, so that is big. Next thing is, if the student is open to learning a new experience. So basically open to a new experience, open to working with an adult. There is sometimes some confusion on behalf of the students that they need to be really good artists or need to have a lot of skills and that is just sort of part of the application process. That is something that might be an anxiety on their part, but it is really more about . . . because every student is going to come to the program from a different place and just sort of might have a lot of experiences not related to art, but really what it comes down to is just being open to learning about a new experience, especially one that is so saturated in the arts.

EK:

And how do you get that from their applications?

S:

It is done mostly verbally actually. So the application itself is sort of standard, just sort of asking questions. We do ask questions like, "If you had a project proposal what would it be?" "What are your extra curricular activities?" Just sort of trying to get some of this information out. The biggest part is the next step in which we do interviews with the students. And then that is when we have a conversation with them, which is usually when you get a lot of information from them. Then we also do a recommendation as well, somebody such as a teacher that can also vouch.

EK:

And for the mentors, what are the criteria for the mentors?

S:

For the mentors the criteria would be just the ability to commit over a long period of time, willingness to work with a young adult and a willingness to share what they are doing. Because it is a collaborative mentorship, being open to not only the possibly of teaching that student, but it is more about working with them. Being willing to work alongside them, but taking the time to share their process, share their studio, taking the time to explain and a willingness to understand that part of the program and be excited about it and participate. Some mentors will have had a lot of experience working with teens others will not have a lot of experience. So it depends on wanting to be engaged and wanting to share.

EK:

So, typically speaking, I asked you about the separate, looking at the students and looking at the mentors and what you look for in them individually. Do you have any sort of guidelines for matching your students with any particular mentor?

S:

It comes down to when the student proposes their project they choose a medium. What we do based off of that and also having an idea of what their work is, it is not uncommon for them to have a lot of drawings, but also be interested in photography and apply in photography. So it is up to them to choose what they apply in. So, we take that information and take a look at the work that they have done through their young creative teen portfolios and sort of match it by finding other artists. Right now, it is sort of word of mouth in the community, sort of asking I have someone who is interested in this kind of medium, this sort of style, these sort of ideas. So, just starting there is usually where we will start and often times that leads to another artist who might be exploring things that are actually quite similar and that is pretty much where we will go from there.

EK:

What were some reasons for matching that particular partnership that I am researching, Carly and Jessica?

S:

That is actually a really good example of something that is actually a little bit different. In terms of the mentor and student were actually examples of having different mediums that they were working in. However, with them, what I was struck by was both of their openness. It was also agreed upon, before finalizing anything I approached both of them and let them know that the other person has a little bit of a different medium that they work in. For example, the student primarily has experience with tattoo art as well as illustration. And the mentor's experience is primarily with performance art. However, the mentor is very interested in culture and sort of looking at broad spectrums of culture and trends. I thought that there might be something there with the student being interested, well very much so, not even just interested, but part of the tattoo culture, being already a tattoo apprentice. So based on that, I sort of had a feeling that they might be open. I went to the student and talked to them because of their experience already having an apprenticeship, I knew that they were able to work with another adult. So, I had a feeling that they might be able to work with someone who might be coming from a different angle. And so, I talked to the student about it and she had expressed some interest in wanting to broaden her horizons and her art. So, based on those pieces, it is a lot about fitting pieces together. So, every person is different and every pairing is different. So, this is an example of one that was definitely maybe a little more complicated than saying the mediums matched up. I feel like it has been really interesting to see that blossom.

EK:

You spoke a little bit about Carly wanting to expand her creation process and you worked with her prior to her working with Jessica. Through your interactions since she started the program have you seen a transformation in her art?

S:

Oh, yes! Primarily her excitement in wanting to create a scene is the first time I have really ever heard that being talked about. It has been primarily mostly drawings, mostly smaller scale, detailed illustrations; which are great of course. And, actually they definitely have a pretty distinct style. But, seeing her excitement and sort of taking her own world and figuring out how to make that into a scene and thinking about every little object and what is going to be put up. That is something that is definitely a result, I believe, of conversations.

EK:

I guess, two more just kind of broad questions, that I don't know that there are definitive answers for but, goals, goals for your student participants?

S:

Goals for the student participants, we actually do have set goals so that is something that I can share with you. There are actually six established goals, I can remember a few of them. One of them is to increase visual literacy skills. Another one is to sort of have long term, basically learning skills about long term projects and setting long term goals within the program and having sort of a set structure that does allow there to be freedom for the student and mentor to set these long term goals and accomplish them and finish with the project. A lot of the conversations that we have seem to be a lot about time frame, which inevitably leads to time management, figuring out sort of also, budgeting skills, having a set amount of money, being able to be responsible for that through the mentor, with the mentor's primary guidance on that, but being involved in that process, not being excluded from it. All of the students talk about that in a way that they will sort of budget things out and talk verbally about "we have this much left, and I would like to do this with this" and those are all skills that are great because they can live outside the program too. In my mind, that would be a goal that I would hope for, is that something would be able to be used in maybe in a non-arts related setting maybe for something else. You know, however they take that on past the program. But, that would be one goal or there are a number of them in there. I am trying to think, just general goals?

EK:

Yeah, just umm . . .

S:

Definitely, just to feel empowered to get a sense of entitlement, but also to learn about another person. To be able to, I mean working with other people is hard. It is something that you keep learning how to do for the rest of your life. So, that is something that I

think is really great, to be able to have that experience and sometimes it is a little rocky and you have to work hard. But, being able to have that sort of final product. Another goal would be to have a finished piece for portfolios. That is huge. A lot of times throughout the program, students who are interested in creating a portfolio, who might be attending schools, seem to be working on those along side the program, so that they will be creating pieces in addition and the artist usually very helpful with that or at least encourage that. Those are some general goals.

EK:

Perfect, that was exactly what I was looking for. Do you have goals in mind for the mentors, things that they walk away with?

S:

Just to learn. Getting experience with working with a young adult, you can learn a lot about yourself through that also. I just hope that it is an enjoyable process in the end, I know that it can be a lot of work and it can be a lot of sort of guessing and figuring it out as you go, which is key because I can't say how to do it because every person is different. I just hope that they walk away knowing that they accomplished it and did make some sort of impact for a student. That they were able to share part of their work, part of their process that they were able to learn. Those are just my basic hopes for the program.

EK:

Okay great, any other additional comments?

APPENDIX B: PARTICIPANT CONSENT FORM

Consent for Participation in Research

Title: Youth Development through a Situated Learning Approach

Conducted By: Emily Kelly (504) 296-1436; **Sponsored By:** Paul E. Bolin of the University of Texas at Austin: *Department of Art and Art History* (512) 471-3377.

Introduction

The purpose of this form is to provide you information that may affect your decision as to whether or not to participate in this research study. The person performing the research will answer any of your questions. Read the information below and ask any questions you might have before deciding whether or not to take part. If you decide to be involved in this study, this form will be used to record your consent.

Purpose of the Study

You have been asked to participate in a research study about youth development and learning that occurs outside of the traditional school setting. The purpose of this study is to gain a better understanding of how a community-based youth arts program, Creative Teen, employs a situated learning model and what the implications of this type of learning model are on participating youths' development.

What will you to be asked to do?

If you agree to participate in this study, you will be asked to:

- Listen to an overview of the intended research.
- Read, complete, and return the following form to the researcher.
- Participate in face-to-face interviews with the principle investigator.
- Allow the researcher to observe your weekly mentor/mentee studio meetings.

This study will take place over the remainder of your involvement in the Creative Teen program, ending in July 2013. Observations will be conducted and interviews will be administered intermittently over the remainder of the program and will include a total of five study participants.

Your participation may be audio recorded.

What are my confidentiality or privacy protections when participating in this research study?

This study is anonymous and all records will be stored securely and kept confidential. All publications will exclude any information that will make it possible to identify you as a subject.

If you choose to participate in this study, you will be audio recorded. Any audio recordings will be stored securely and only the research team will have access to the recordings. Recordings will be kept until properly transcribed and then erased. The data resulting from your participation may be used for future research or be made available to other researchers for research purposes not detailed within this consent form.

Whom to contact with questions about the study?

Prior, during or after your participation you can contact the researcher, Emily Kelly at (504) 296-1436 or send an email to ejkelly@utexas.edu.

Signature

You have been informed about this study's purpose, procedures, possible benefits and risks, and you have received a copy of this form. You have been given the opportunity to ask questions before you sign, and you have been told that you can ask other questions at any time. You voluntarily agree to participate in this study. By signing this form, you are not waiving any of your legal rights.

NOTE: Include the following if recording is optional:

_____ I agree to be audio recorded.

_____ I do not want to be audio recorded.

Printed Name

Signature

Date

As a representative of this study, I have explained the purpose, procedures, benefits, and the risks involved in this research study.

Print Name of Person obtaining consent

Signature of Person obtaining consent

Date

APPENDIX C: IRB DETERMINATION LETTER



OFFICE OF RESEARCH SUPPORT

THE UNIVERSITY OF TEXAS AT AUSTIN

*P.O. Box 7426, Austin, Texas 78713 · Mail Code A3200
(512) 471-8871 · FAX (512) 471-8873*

FWA # 00002030

Date:

PI:

Dept:

Title:

RE: Non Human Subject Research Determination for IRB Protocol Number

Dear

The Office of Research Support (ORS) reviewed the above protocol submission request and determined it did not meet the requirements for human subject research as defined in the Common Rule (45 CFR 46) or FDA Regulations (21 CFR 50 & 56). At this time you are free to begin your research as IRB approval is not necessary. You should retain this letter with the respective research documents as evidence that IRB review and oversight is not required.

If you have any questions contact the ORS by phone at (512) 471-8871 or via e-mail at orsc@uts.cc.utexas.edu.

Sincerely,

A handwritten signature in cursive script that reads "James P. Wilson".

James Wilson, Ph.D.
Institutional Review Board Chair

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